

THE YEAR'S ART

1880



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The Year's Art

A CONCISE EPITOME

OF ALL MATTERS RELATING TO THE ARTS OF

Painting, Sculpture, and Architecture,

WHICH HAVE OCCURRED DURING THE YEAR 1879,

TOGETHER WITH INFORMATION

RESPECTING THE EVENTS OF THE YEAR

1880.

COMPILED BY

MARCUS B. HUISH, LL.B.

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1880.

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PREFACE.

IF a heavy responsibility attaches to the author who burdens his country's literature with an uncalled-for volume, a much heavier one must fall on the shoulders of the producer of an unnecessary Annual. It behoves me, therefore, at the outset to prove that such a Handbook as *The Year's Art* is needed.

A glance at the statistics issued by the Science and Art Department will show that hundreds of thousands are now educated in the rudiments of art where a score of years since there were actually none: the pages herein allotted to a Directory of the Artists Exhibiting at the Principal Galleries bear witness to the fact that a profession which but a short time ago was followed by hundreds, is now embraced by thousands: a sufficient evidence that Architecture, Sculpture, and Painting (with which alone this Annual deals) are increasing the area of their influences in an equal, if not in a greater, degree than their elder sisters, Poetry and Music.

Being brought much into contact with these Branches of the Arts—but not more than thousands of others—I have been struck with the daily want of a Book of Reference, wherein the Student in Art could ascertain where and how he could obtain

instruction—to which the Artist could turn for information as to where and how he could exhibit his work—where the Collector could find when such and such a picture was sold, or when such and such an engraving was published.

Thus it has come to pass, that seeing no book of reference at all for such a growing class, and such a need for it, I have compiled the information herein contained, and I trust that any apology for so doing may appear sufficient.

The year has been a singularly uneventful one in which to commence a work of this kind. No Paris Exhibition has called for special efforts from our artists. No great collections of pictures have been dispersed under the hammer. No unknown genius has burst into fame. The heavy cloud of commercial depression has hung over the Art world in thicker wreaths than elsewhere; but, as I write, rifts appear, and glimpses of sunshine give hope in the future.

MARCUS B. HUISH.

NEW UNIVERSITY CLUB,
Jan. 10, 1880.

INDEX.

A.

| | PAGE |
|---------------------------------------------|------|
| Academy, The Royal | 39 |
| Constitution | 39 |
| Exhibitions | 41 |
| Hanging Committee | 169 |
| List of Members | 40 |
| Memorial to Government respecting Copyright | 135 |
| Regulations for Exhibiting | 42 |
| Agnew's, Messrs., Gallery | 52 |
| Albert Hall Exhibition | 53 |
| Almanac for Artists | 174 |
| American Duties on Objects of Art | 173 |
| Architects, The Royal Institute of British | 84 |
| Architecture, Copyright in | 142 |
| Architecture of 1879 | 154 |
| Architectural Institute of Scotland, The | 84 |
| Art Unions | 90 |
| Dundee | 91 |
| Glasgow | 91 |
| Kirkcaldy | 91 |
| London | 90 |
| Arts' Club, The | 89 |
| Arts, Royal Scottish Society of | 84 |
| Arts, The Society of | 82 |
| Arundel Society, The | 86 |
| Atkinson Art Gallery, Southport, The | 59 |

B.

| | |
|------------------------------------------|-----|
| Bequests to Art | 107 |
| Bernhardt's, Sarah, Exhibition | 53 |
| Bethnal Green Museum | 14 |
| Birmingham, The Royal Society of Artists | 58 |

| | PAGE |
|-------------------------------------------------------------------|------|
| Black and-White Exhibition, The-- | |
| In London | 50 |
| In Manchester | 53 |
| Books connected with the Fine Arts published during the year 1879 | 121 |
| Brighton Fine Art Exhibitions ... | 59 |
| Bristol Academy for the Promotion of the Fine Arts, The ... | 60 |
| British Artists, The Society of ... | 47 |
| British Museum, The ... | 6 |
| Regulations for Admission to ... | 7 |
| The Print Room ... | 7 |
| Buildings, The Society for the Protection of Ancient | 85 |
| Burlington Fine Arts Club, The ... | 88 |

C.

| | |
|-------------------------------------------------------|-----|
| Cabinet Pictures at the Dudley Gallery, Exhibition of | 49 |
| Charities, Art ... | 105 |
| Artists' Benevolent Fund ... | 106 |
| Artists' General Benevolent Institution ... | 105 |
| Artists' Orphan Fund ... | 105 |
| Clothmakers' Company, Aid to Art ... | 169 |
| Clubs connected with Art ... | 88 |
| Copyright, Report of the, Commission ... | 135 |
| Copyright in Sculpture ... | 137 |
| In Architecture... ... | 142 |
| Infringement of ... | 144 |
| In Paintings ... | 138 |
| Memorial of the Royal Academy concerning | 146 |
| Registration of ... | 143 |
| Crystal Palace Picture Gallery, The ... | 50 |

D.

| | |
|------------------------------------------------------|-----|
| Dealers', Fine Art ... | 161 |
| In London ... | 164 |
| In the Country ... | 165 |
| Diploma Gallery of the Royal Academy, The | 39 |
| Directory of Artists exhibiting in the Royal Academy | 179 |
| The Dudley Gallery ... | ib. |
| The Institute of Painters in Water-Colours ... | ib. |
| The Royal Hibernian Academy ... | ib. |
| The Royal Scottish Academy ... | ib. |
| The Society of Painters in Water-Colours ... | ib. |
| Doré Gallery, The ... | 53 |
| Dowdeswells', Messrs., Exhibition | 53 |
| Dublin Museum of Science and Art | 78 |
| Expenditure ... | 79 |
| Officers ... | 78 |
| Purchases ... | 80 |
| Report of the Director ... | 79 |

INDEX.

ix

| | PAGE |
|--------------------------|------|
| Dudley Gallery, The ... | 49 |
| Dulwich Gallery, The ... | 37 |
| Dundee ... | 72 |
| Art Union ... | 91 |
| Fine Art Exhibition ... | 72 |

E.

| | |
|-----------------------------------------------|-----|
| Edinburgh Museum of Science and Art ... | 66 |
| Expenditure ... | 71 |
| Purchases ... | 67 |
| Report of Director ... | 66 |
| Visitors to ... | 66 |
| Engravings, Copyright in ... | 135 |
| Engravings published during the year 1879 ... | 108 |
| Estimates, Civil Service ... | I |
| Etchings published during the year 1879 ... | 119 |

F.

| | |
|-----------------------------------------------------|-----|
| Fine Art Society's Gallery, The ... | 52 |
| Fine Arts, Society for the Encouragement of the ... | 86 |
| Fires in 1879 destructive to Works of Art ... | 168 |
| Flaxman Gallery, The ... | 39 |
| French Gallery, The ... | 52 |

G.

| | |
|----------------------------------------------|-----|
| Galleries in London ... | 36 |
| In Ireland ... | 74 |
| In Scotland ... | 62 |
| In the Provinces ... | 54 |
| Gas, Consumption of, at South Kensington ... | 168 |
| Glasgow Institute of the Fine Arts ... | 71 |
| Goupil and Co.'s Gallery ... | 52 |
| Grosvénor Gallery, The ... | 51 |

H.

| | |
|--------------------------------------------|-----|
| Hanging Committee of the Royal Academy ... | 169 |
| Hibernian Academy of Arts, The Royal ... | 74 |
| Abstract of Accounts ... | 78 |
| Attendances, Elections to ... | 77 |
| Exhibition ... | 75 |
| List of Members ... | 74 |
| Prizes ... | 75 |
| Report of Council ... | 75 |

| | PAGE |
|----------------------------------------|------|
| Hogarth Club, The | 89 |
| Howell and James's Exhibition of China | 53 |

I.

| | |
|--------------------------------------------------|-----|
| Infringement of Copyright | 144 |
| Injuries to the Pictures in the National Gallery | 5 |
| Institute of Arts, The | 87 |
| Institute of Painters in Water-Colours, The | 46 |
| Ipswich Fine Art Club, The | 60 |
| Ireland | 74 |
| Debate on Schools of Art in | 2 |
| Museums and Exhibitions | 74 |

K.

| | |
|-------------------------------|----|
| Kirkcaldy Fine Art Exhibition | 73 |
| Art Union | 91 |

L.

| | |
|-------------------------------|-----|
| Lady Artists, The Society of | 48 |
| Legal Decisions affecting Art | 156 |
| Liverpool— | |
| The Liverpool Art Club | 89 |
| The Walker Art Gallery | 55 |

M.

| | |
|--------------------------------|-----|
| Manchester— | |
| The Academy of Fine Arts | 36 |
| The Arts' Club | 89 |
| The Black and White Exhibition | 58 |
| The Royal Institution | 57 |
| McLean's Gallery | 52 |
| Mural Paintings, Discovery of | 169 |

N.

| | |
|-------------------------------------------|----|
| National Art Competition— | |
| Report of Examiners on (a) Figure Drawing | 27 |
| (b) Architecture and Modelling | 27 |
| (c) Design | 28 |
| (d) Painting in Oil and Water-Colours | 29 |
| National Art Training School | 92 |
| Officers | 17 |

INDEX.

xi

| | PAGE |
|---------------------------|------|
| National Gallery ... | 3 |
| Annual Closing | 5 |
| Director's Report | 3 |
| Injury to the Pictures in | 5 |
| Purchases and Bequests | 4 |
| Turner's Drawings | 5 |
| National Museums ... | 3 |
| New Continental Galleries | 53 |

O.

| | |
|---------------------------|-----|
| Obituary of the year 1879 | 161 |
| Old British Gallery, The | 53 |

P.

| | |
|-------------------------------------------------------------|-----|
| Paintings, Copyright in ... | 138 |
| Paris Exhibition, Vote for | 1 |
| Photographic Association, The Amateur | 87 |
| Premazzi's, Signor, Exhibition | 53 |
| Print Room, British Museum, The | 7 |
| Acquisitions to, in 1879 | 8 |
| Printseller's Association, The | 163 |
| Private Exhibitions in London | 52 |
| Prizes offered to Artists at Crystal Palace Picture Gallery | 50 |
| Provincial Exhibitions | 54 |

Q.

| | |
|------------------------------------|-----|
| Queen's Institute and College, The | 104 |
|------------------------------------|-----|

R.

| | |
|-------------------------------------------------------------------------|-----|
| Regulations—For Exhibitions at the Royal Academy ... | 42 |
| The Black and White Exhibition | 50 |
| The British Artists | 47 |
| The Dudley Gallery | 49 |
| The Society of Lady Artists | 48 |
| Regulations for Membership; of the Society of Painters in Water-colours | 44 |
| Of the Institute of Painters in Water-colours | 46 |
| Reports of Examiners at National Art Competition | 27 |
| Restoration of Paintings, The | 172 |
| Ruskin's Museum at Sheffield, Mr. | 169 |

S.

| | |
|---------------------------------------------------------------------------------------------------------------|-----|
| Sales of the year. List of Sales of Pictures, Drawings, Engravings and China, sold, exceeding a certain value | 126 |
|---------------------------------------------------------------------------------------------------------------|-----|

| | PAGE |
|-----------------------------------------------------------------------|------|
| Science and Art Department ... | 16 |
| Officers ... | 16 |
| Aid (a) to Elementary Schools | 18 |
| (b) To Training Colleges | 18 |
| (c) To Art Classes | 18 |
| (d) To Unaided Classes | 19 |
| (e) To Schools of Art | 27 |
| (f) In National Competition | 27 |
| (g) In Loans | 30 |
| (h) In Grants | 31 |
| Schools, State Aid to Schools of Art ... | 1 |
| Art Needlework | 103 |
| Crystal Palace ... | 100 |
| List of Schools of Art ... | 20 |
| National Art Training ... | 92 |
| Of Wood-carving | 102 |
| Royal Academy | 93 |
| Royal Scotch Academy | 62 |
| Slade ... | 95 |
| Working Men's College | 101 |
| Scotch Academy of Painting, Sculpture, and Architecture, The Royal | 62 |
| Addition to Collections | 65 |
| Council's Annual Report | 63 |
| List of Members | 62 |
| Prizes ... | 64 |
| Schools ... | 63 |
| Scotland, Museums and Exhibitions in ... | 62 |
| Scotland, Royal Association for the Promotion of the Fine Arts in ... | 71 |
| Royal Institution for the Encouragement of the Fine Arts in | 71 |
| Sculpture, Copyright in ... | 137 |
| Severn's, Walter, Exhibition | 53 |
| Slade Professorship at Oxford, Election to | 168 |
| Soane's, Sir John, Museum | 36 |
| Societies connected with Art | 82 |
| South Kensington Museum | 9 |
| Art Library | 11 |
| Attendances | 11 |
| Circulation of Objects | 12 |
| Director's Report | 10 |
| Educational Reading Room | 10 |
| Expenditure | 34 |
| Foreign Exchanges | 11 |
| Gifts and Bequest | 10 |
| Loans | 11 |
| Officers ... | 9 |
| Publications | 12 |
| Purchases | 11 |
| Regulations for Copying | 9 |
| Southport, The Atkinson Art Gallery | 59 |

INDEX.

xiii

| | PAGE |
|-------------------------------------------------------------|------|
| State Aid to Art ... | I |
| Branch Museums and Expenditure ... | 35 |
| Debates thereupon ... | 2 |
| Expenditure at South Kensington ... | 34 |
| Payments on results of Examinations ... | 32 |
| Prizes ... | 32 |
| South Kensington ... | 16 |
| Sums annually Voted ... | I |
| Total Expenditure on Science and Art ... | 35 |
| Totals of persons taught ... | 31 |
| Students' Home, Art ... | 173 |
| Sunday Society, The ... | 87 |
| Sunday Opening of Museums. Debate in the House of Lords ... | 159 |

T.

| | |
|-------------------------------------|-----|
| Tapestry Manufactory, The Royal ... | 103 |
| Tooths', Messrs., Exhibition ... | 53 |

V.

| | |
|----------------------------------------|-----|
| Venice, St. Mark's, Restoration of ... | 171 |
| Vereschagin's Exhibition ... | 53 |
| Volunteer Corps, Artists' ... | 169 |

W.

| | |
|-------------------------------------------------------------------------------------|-----|
| Walker Art Gallery, Liverpool, The ... | 55 |
| Water-colours, The Institute of Painters in. List of Members, Elec- tions to ... | 46 |
| Water-colours, The Society of Painters in. List of Members, Elec- tions to ... | 44 |
| Wood-carving, School of ... | 102 |

Y.

| | |
|--------------------------------------------------|----|
| Yorkshire Fine Art and Industrial Exhibition ... | 54 |
|--------------------------------------------------|----|

THE YEAR'S ART.

THE YEAR'S ART.

STATE AID TO ART.

The sums voted by Parliament to Science and Art were as follows in 1878 and 1879:—

| | 1878-79. | 1879-80. | For details, see p. |
|-------------------------------|----------|----------|------------------------|
| <i>For Buildings:—</i> | | | |
| Science and Art | £ 15,259 | £ 17,386 | 16 |
| British Museum | 4,995 | 3,919 | 6 |
| <i>For Administration:—</i> | | | |
| Science and Art Department | 307,414 | 322,409 | 16 |
| British Museum | 112,990 | 110,949 | 6 |
| National Gallery | 16,983 | 17,271 | 3 |
| National Portrait Gallery ... | 2,000 | 2,410 | 14 |
| Paris Exhibition | 36,700 | 16,984 | — |
| Scotland, Royal Academy | 2,100 | 2,100 | 62 |
| Ireland do. do. ... | 2,389 | 2,600 | 75 |

The following questions were asked, and debates arose in the House of Commons respecting them:—

April 18.—£17,386 to complete the sum for Science and Art Department Buildings.

Mr. Jenkins complained of the confusion in which these accounts were kept, and that they were so dexterously arranged that no one could tell how the money was being spent. He referred to a sketch by Sir F. Leighton, which was to cost £3,000, and on which they had already paid £1,200, and asked when it would be finished.

Mr. Gerard Noel said that in 1876 an estimate of £80,000, on account of the Art Library, was placed before the House, and some of it was to be voted this year. With regard to the sum of £800

to be paid to Sir F. Leighton, that was for the enlargement of his sketch, which would be completed before the end of the year.

August 1.—£322,409 for salaries and expenses of the Science and Art Department, and of the establishments connected therewith.

In the debate which followed on this vote a considerable question was raised as to the share that Ireland had in it. Mr. O'Shaughnessy stated that though in England a very great work was being done by the schools of art, in Ireland they had not yet derived any benefit from them. He stated that there was no subject on which he received more communications than upon the gross mismanagement of all the institutions which existed in Ireland under the patronage of South Kensington. Mr. Gray contended that Art work in Ireland was strangled by South Kensington. Lord George Hamilton, in reply, went at length into the matter to show the progress made in Ireland during the past year. In 1876 the Government made a proposition as to two things. First, to transfer to the Government the teaching functions of the Royal Dublin Society, in order to give greater opportunities to Irish students and teachers of acquiring a knowledge of Science and Art. Secondly, to concentrate all the Science and Art Institutions in Dublin in one building, and to create a museum worthy of Dublin on the site occupied by the Royal Dublin Society in Kildare-street. Considerable difficulties had arisen in obtaining the ground, but that had ultimately been arranged by a payment of £25,000. When the buildings were completed it was hoped that the collections of the Royal Irish Academy would be brought there. The Irish members received with satisfaction this announcement, but the majority urged on the Government that the management should be as local as possible, and not a branch of South Kensington.

Mr. Jenkins moved to reduce the vote by £20,608 in respect of the police and extra services, the charge for which he considered excessive. The discussion was continued by Sir George Campbell, Mr. Rylands, and Mr. Lowthian Bell. Lord George Hamilton replied, and promised that everything possible should be done to render the accounts clear in the future, whereupon Mr. Jenkins's motion was withdrawn and the vote passed.

£16,984 for the Paris Exhibition, making, with the previous vote of £50,000, £66,984.

The discussion upon the vote showed that in 1867, £127,000 had been spent by the nation on an Exhibition at Paris far inferior to that of 1878, where the space granted to England had been 383,000 feet, as against 187,000 at Philadelphia and Vienna; that the French Commissioners, in 1878, decided to build an International Street, three houses in which we were obliged to build; that Belgium had spent £80,000 on her one house, whilst we on our three disbursed but £25,000, of which only £1,800 came out of national funds.

THE NATIONAL MUSEUMS.

THE NATIONAL GALLERY, *Trafalgar Square.*

STATE AID.

| | | 1878-9. | 1879-80. |
|----------------------------------|-----|---------|----------|
| Salaries | ... | 3,288 | 3,330 |
| Travelling | ... | 150 | 150 |
| Agency | ... | 150 | 150 |
| Police | ... | 2,395 | 2,641 |
| Incidental Expenses ¹ | ... | 1,000 | 1,000 |
| Purchase of Pictures | ... | 10,000 | 10,000 |
| | | <hr/> | <hr/> |
| | | 16,983 | 17,271 |

OFFICERS.

Director—Mr. FRED. W. BURTON £1,000
Keeper and Secretary—Mr. C. L. EASTLAKE ... 875

Open to the public Monday, Tuesday, Wednesday, and Saturday, Nov., Dec., Jan. 10 A.M. till dusk.

Feb., Mar., April, Sep. ... 10 A.M. till 5 P.M.

May, June, July, Aug. ... 10 A.M. till 6 P.M.

To Students, Thursdays and Fridays, from 10 A.M. to 5 P.M.

The Gallery is entirely closed during October, and for a week in April.

The Director in his annual report for 1878, issued March, 1879, includes the following pictures among his purchases out of the Government grant:—“Mary Magdalene approaching the Sepulchre,” by Giovanni Girolamo Savoldo (£350); “St. Helena, Vision of the Invention of the Cross,” by Paul Veronese (£3,465); “The Agony in the Garden,” Umbrian School

¹ Insurance, freight, packing, framing, cleaning, and repairing pictures.

(£2,000); "The Adoration of the Magi," attributed to Lippi or Botticelli (£800); "The Nativity," by Sandro Botticelli (£1,500); a Portrait by F. Bigio (£500); A "Snow Scene," by Mulready (£200); a landscape, "Gordale Scar," by James Ward, R.A. (£1,500).

The following purchases were made out of the Lewis Fund:—Portrait of a Gentleman by a Flemish Painter of the 16th Century; Landscape, River and Rocks by W. J. Müller (£300); Portrait of a Gentleman—Catherina Van Hemessen (£60); Fragment of a Composition in Fresco—Ambragio Lorenzetti.

The bequests include:—A Canon and his Patron Saints, Gheerært David, bequeathed by Mr. W. Benoni White. A White Horse by A. Cuyp, A Calm Sea by Van der Capelle, A Landscape by J. Ruysdael, and an Interior of a Church by Steenwyck, bequeathed by Mr. R. C. Barnett. Portrait of Sir H. B. Dudley, and Seven Studies of Landscape in Crayon by Gainsborough, were presented by Mr. Thos. Birch Wolfe.

Among the purchases out of bequests were landscapes by Old Crome (£500), and T. Barker (£100). The donations included—two water-colour drawings, by William Blake, viz., "David delivered out of many Waters," and an allegorical composition representing God the Father, the Transfiguration, &c.; and a marble bust of the donor of the Wynn Ellis collection. The total number of pictures has reached 1,008 of which 607 are under glass. The number of visitors to the galleries in 1878 was 902,162 persons, being an average daily attendance on public days (188 in number) of 4,798. The favourite subjects among the Old Masters for the copyists were:—Greuze's "Girl with an Apple," and "Portrait of a Girl," copied seventeen times and fifteen times respectively; and Sassoferato's "Madonna in Prayer," copied twelve times. Among Modern Masters, Sir J. Reynolds' "Heads of Angels" was copied twenty-two times, Turner's "Old Téméraire" twenty-one times, Reynolds' "Age of Innocence," twenty times, and Romney's "Lady Hamilton" sixteen times.

On the re-opening of the Gallery on the 3rd of November

fourteen additional pictures were found to have been hung, the principal being:—

In Room XIV.—The Virgin and Child standing between St. Francis and St. Jerome, by Perugino, bought of the Baron de la Penna at Perugia.

In Room XIII.—The wings of an Altar-piece, by B. de Siena, bought at the Barker sale. The Centre-piece had previously been bought in 1874.

In Room XII.—An early German picture of the Crucifixion.

In Room XV.—A "Portrait of a Man" of the Sienese school, bequeathed by the daughters of Mr. Solly. Two small Canalettos and a Guardi, bequeathed by Mr. Henderson. Two Studies, by Copley, for his picture of the Death of Chatham, bought at the Anderton sale. The Parson's Daughter, by Romney.

The Drawings of the Turner Bequest have at last been made accessible to the public. It is understood that it has long been the wish of the authorities that they should be seen, but want of space has hitherto prevented it. The Drawings, which are changed from time to time, are now exhibited, in a room in the basement, admission to which may be obtained on public days by application in the entrance-hall.

Injury to the Pictures in the National Gallery.

In answer to a question on the 10th March by Mr. Ritchie, Mr. Gerard Noel stated that during the recent severe frosts considerable difficulty was experienced in maintaining an even temperature in the large rooms in the National Gallery, and on one or two occasions the heating apparatus was rather over-heated, so that the hot air admitted through the gratings might have caused the blistering alluded to; but he was informed that this was a damage to which all old pictures on panels are specially liable, owing to the material being subject to expansion or contraction. The gratings had been removed and placed elsewhere, and Mr. Burton, the Director, considered that the damage done to the pictures was not irreparable.

The oft-repeated grumblings at the closing of the National Gallery during so large a portion of the year were continued in 1879. Whilst the South Kensington Museum remains open every day, and three days a week until 10 o'clock, the National Gallery is open only on four days, and on these only from 10 until dusk, besides being completely closed from the 7th to the 12th April, and the 1st October to the 3rd November. The issue of the question lies, curiously enough, not with the Director or the Trustees, but with the Treasury, which never moves unless compelled by pressure from without.

THE BRITISH MUSEUM.

Great Russell Street, Bloomsbury.

STATE AID.

| | 1878-9. | 1879-80. |
|------------------------|---------|----------|
| Buildings | 4,995 | 3,919 |
| Establishment—Salaries | 60,939 | 61,360 |
| Police | 1,775 | 1,960 |
| Stationery | 250 | 250 |
| Purchases | 25,330 | 21,580 |
| Bookbinding, &c. | 10,785 | 10,400 |
| Catalogues | 4,595 | 4,450 |
| Warming, &c. | 560 | 630 |
| Furniture and Fittings | 8,123 | 6,920 |
| Incidental Expenses | 1,559 | 1,639 |
| | 113,890 | 109,189 |

OFFICERS IN ART DEPARTMENTS.

| | |
|---------------------------------------------------------------------------------------------------------------|--------|
| <i>Principal Librarian and Secretary</i> —EDWARD AUGUSTUS BOND | £1,200 |
| <i>Assistant Secretary</i> —JOHN T. TAYLOR | 600 |
| <i>Accountant</i> —JOHN CLEAVE | 500 |
| <i>Private Sec. to Principal Librarian and Secretary</i> —T. NICHOLS | 530 |
| <i>Keeper of Printed Books</i> —GEO. BULLEN | 650 |
| <i>Assistant Keepers</i> —G. W. PORTER, E. A. ROY, and RICHARD GARNETT (Superintendent of Reading Room), each | 500 |
| <i>Keeper of Oriental Antiquities</i> —SAMUEL BIRCH | 650 |
| <i>Keeper of Greek and Roman Antiquities</i> —CHARLES T. NEWTON | 650 |
| <i>Keeper of Coins and Medals</i> —R. S. POOLE | 650 |
| <i>Assistant Keeper</i> —BARCLAY V. HEAD | 500 |
| <i>Keeper of Prints and Drawings</i> —G. W. REID | 650 |
| <i>Acting Assistant do.</i> —L. A. FAGAN | 375 |

The Museum is now open every day (except during the first week in February, May, and October, when the rooms are cleaned). On Monday and Saturday all the galleries are thrown open; on Tuesday and Thursday all except the natural history collections (then reserved for students); on Wednesday and Friday all except the antiquities on the upper floor and the rest of the department of Greek and Roman antiquities (set apart on those days for fine-art students). The hours of admission are from 10 (Saturday 12) all the year round, in January, February, November, December, till 4; March, April, September, October, till 5; and May to August till 6. On Monday and Saturday from May 8 till the middle of July till 8, and onwards till the end of August till 7. Admission to the reading room (for study and copying), to the

sculpture galleries (to draw from statues and busts), to the coin and medal room (for study), is granted on application to the Principal Librarian, as to which see under next heading.

The Print Room.

1. The use of this room is restricted to the purposes of study reference, or research. For those purposes it is open on every day of the week except Sunday, and except Ash Wednesday Good Friday, Christmas Day, and any Fast or Thanksgiving Day appointed by authority ; except also from the 1st to the 7th of February, the 1st to the 7th of May, and the 1st to the 7th of October, inclusive.

2. The hours are from 10 A.M. in January, February and March, till 4 ; in April, May, June, and July, till 5 ; and from the beginning of August to the end of December, till 4 P.M.

3. No person under eighteen years of age shall be admissible, except under a special order.

4. No more persons shall be admitted at the same time than the Keeper shall see fit.

5. No person shall trace from any drawing or print, nor make any mark thereupon.

6. Upon no excuse shall a visitor place his or her hand or finger on the surface of a print or drawing ; or, if the specimen be mounted, touch it at all.

7. No visitor shall be allowed to compare prints or drawings with those in the department, except with the permission of the Keeper, and in his presence, or that of an Assistant officiating for him.

8. Persons desiring to be admitted to the Print Room must apply in writing to the Principal Librarian, specifying their profession or business, and their place of abode.

9. Every such application must be made two days, at least, before admission is required, and must be accompanied by a written recommendation from a householder or a person of known position, mentioning in full his, or her, name and address, and stating that he, or she, possesses a personal knowledge of the applicant, and of his, or her, intention to make proper use of the Print Room.

10. If such application or recommendation be unsatisfactory, the Principal Librarian shall either refuse admission, or submit the case to the Trustees for their decision.

11. The Tickets of Admission shall be renewable at the discretion of the Principal Librarian. They must be produced if required, and are not transferable.

12. All communications respecting the use of the Print Room must be addressed to the Principal Librarian, British Museum.

The Principal Acquisitions to the Print Room during the Year 1879 :—

The Crace Collection of Maps, Plans, and Views of London Westminster, and Southwark, formed by the late Frederick Crace, and bought of his son.

Italian.—An early Florentine print representing three animals in an oval, unique: copied by Marco da Ravenna; *Bartsch*, xiv. p. 405, says, “*Gravée d'après un bas-relief antique.*” This statement is probably true enough, but the new purchase is not by Ravenna, who probably copied this print. A fine impression of Raimondi's rare “*La Façade aux Cariatides.*” A copy of a work entitled “*Ritrati di Pittori,*” containing 353 specimens, partly printed in colours, and assisted a little by hand. The series is executed by Carlo Lasino, and is not mentioned in any list of the artist's works. Specimens of fine modern works by Gioriti Garavaglia, Pietro Bellellini, C. Antonio Porporato, &c.

German.—A fine drawing by Albrecht Altdörfer, dated 1519, and a brilliant impression of his woodcut of a baptismal font. An undescribed early etching of St. Barbara, St. Clara and Pix, by Israel van Meckersen. A set of grotesques by Wentzel Samitzer, with many additions to the collection of modern German etchings and engravings, Jakob Felsing, &c. Six designs, in Indian ink, by Cornelis Engelbrechtsen, the master of Lukas van Leyden, for a glass-painting of the History of the Wife of Joshua; very important in connection with early Dutch art.

Dutch and Flemish.—Drawings by Dirk Langandyke and Willim van der Velde. An interesting series of portraits, in proof states, by Van Houbraken, and another series of etchings by Leones B. Coclers; rare prints by the Wierix family and Theodore de Bray.

French.—A fine specimen of the highly-finished work of A. Pelletier, in colours. Etchings by Alphonse Legros, in various states. Other specimens by David, Queroy, Delauney, Lalanne, Martial, Biot, Bertinot, Huot, Lamotte, Varni, Lavasseur, Tibault, Deblois, Flameng, &c. And proofs of the fine engraved work of Richomme and C. M. F. Leien.

English.—A very curious and rare pack of playing-cards, about 1686, complete from the collection of Sir M. M. Sykes. Drawings by Prout, W. B. Cooper, Jackson, Stothard, Wilkie, Topham, Stephanoff, Peltro William Tomkins, W. J. White, A. Chalon, Cowan, Gautz, J. Cruikshank, Maclise, Coleman, W. Payne, Serres, Malton, Sillet, Frost, Kennedy, Forrester, Amos Green, Cleveley, John Wells, C. Harding. Choice proofs from Turner's finest works; an early and rare view of Edinburgh; curious and scarce portrait of Queen Elizabeth, by R. Elstrack. Great additions to the collection of English etchings.

General.—Photogravure facsimiles from early drawings, portraits, &c., &c.

THE SOUTH KENSINGTON MUSEUM.

(For State aid, purchases, and expenditure, see under Science and Art Department, p. 33.)

OFFICERS.

| | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| <i>Director</i> —SIR PHILIP CUNLIFFE OWEN, K.C.M.G., C.B., C.I.E. ... | £875 |
| <i>Assistant Directors</i> —R. A. THOMPSON; MAJOR E. R. FESTING, R.E., each ... | 660 |
| <i>Director of New Buildings</i> —MAJOR-GEN. SCOTT, C.B., F.R.S. ... | 640 |
| <i>Decorative Artist</i> —R. TOWNROE ... | ... |
| <i>Instructor in Decorative Art and Decorative Artist</i> —F. W. MOODY ... | ... |
| <i>Museum Keeper (Art Collections)</i> —G. WALLIS ... | 540 |
| <i>Museum Keeper (National Art Library)</i> —R. H. SODEN SMITH, M.A. ... | 520 |
| <i>Museum Keeper (Educational Library and Collection)</i> —A. C. KING ... | 540 |
| <i>Assistant Museum Keepers</i> —W. MATCHWICK, F.L.S., H. SANDHAM, R. LASHEY, C. B. WORSNOP, R. F. SKETCHLEY, B.A., Exeter College, Oxf rd, H. E. ACTON, J. W. APPELL, Ph.D., J. BARRETT, B.A., C. H. DERBY, B.A., H. M. CUNDALL ... together | 3,223 |
| <i>Special and Technical Assistants</i> —W. E. STREATFIELD, A. REID, A. MASSON, F. COLES, W. G. JOHNSON, O. SCOTT, W. J. HILL, W. T. KEY, W. WALLIS ... | ... |
| <i>Superintendent for Examples and Publications</i> —J. CUNDALL ... | ... |

The Museum is open daily; free on Mondays, Tuesdays, and Saturdays. On students' days, Wednesdays, Thursdays, and Fridays, the public are admitted on payment of sixpence each person. The hours on Mondays, Tuesdays, and Saturdays are from 10 A.M. till 10 P.M.; on Wednesdays, Thursdays, and Fridays, from 10 A.M. till 4, 5, or 6 P.M., according to the daylight. Tickets of admission to the Museum, including the library and reading-rooms, and the Bethnal Green Museum, are issued at the following rates:—Weekly, 6d.; monthly, 1s. 6d.; quarterly, 3s.; half-yearly, 6s.; yearly, 10s. Yearly tickets are also issued to any school at £1, which will admit all the pupils of such school on all students' days. Tickets may be obtained at the Catalogue Sale Stall of the Museum.

Regulations for Copying.—Any person may, at any time when the Museum is open to the public, sketch or make notes of any objects in the Museum (see exceptions below), provided such copying do not necessitate his or her using an easel or extra seat, or otherwise obstructing the circulation of visitors. Any person wishing to copy by using an easel can do so on any students' day, under proper arrangements to prevent inconvenience to the public. The following are the exceptions

referred to : (a) The paintings in water-colours, to copy which no permission is granted ; (b) Objects on loan can only be copied on the production of the written permission of the owners, which will be retained by the department. (c) Pictures in the Sheepshanks' Gallery, to copy which special permission must be obtained, in accordance with the following conditions : Forms of application for permission to copy are supplied by the attendant in the gallery, or will be sent in reply to a letter addressed to the Director, South Kensington Museum, London. No application to copy the works of any living artist can be entertained unless it be accompanied by the written permission of such artist. Such permission will only allow of works being copied by means of water-colours, or on porcelain, or by drawing or engraving, copying in oil not being permitted. Applicants must, if required, send specimens of their competency. No copying can be permitted except on the days devoted to study ; and not more than four persons can be admitted at the same time to work in any apartment. No work can be removed from the walls for the purpose of copying.

The Educational Reading Room is situated in a building at the extreme western side of the Museum, and is entered from the west corridor. On students' days the reading-room is open to all visitors ; on free days admission is restricted to clergymen, teachers of schools for the poor, or holders of tickets.

The Acting-Director (Mr. R. A. Thompson) in his Annual Report, says :—

Among the principal objects bequeathed or presented to the Museum during the year 1878 were the following :—

Bequeathed by George Mitchell, Esq., late of Bolton Street, Piccadilly, a collection of snuff boxes in gold and mosaic, crystal, lapis lazuli, and stones, painted and enamelled, in all 121 specimens ; also a collection of old silver plate, and 15 oil pictures by old masters, &c.

Presented by His Excellency Mons. Bardoux, Minister of Agriculture and Commerce, France, a series of examples of tapestries, illustrating the work now carried on in the national manufactories of the Gobelins and Beauvais.

From H.R.H. the Prince of Wales, a catalogue of the works of Art at Marlborough House, and at Sandringham, Norfolk.

Purchases.—A number of beautiful examples of details of Italian architecture of the fourteenth century, from the Castle of Mondolfi, in the ancient duchy of Urbino, were acquired at a cost of £200. These specimens are of rare excellence, and will be of great service as models in the various drawing schools throughout the kingdom. Some excellent specimens of Italian sculpture of the schools of Donatello and Mino da Fiesole have been secured for the Museum, together with a very remarkable group in carved walnut wood by Georg Syrlin. The cost of these specimens was £900.

The original full-sized models, by the late Alfred Stevens, of the sarcophagus and bier and the side groups of the Wellington Monument, have been purchased and erected in the great architectural court at a cost of £150.

The reduction in the purchase votes prevented the Museum availing itself very largely of the opportunity of acquiring examples from the Paris Universal Exhibition. A sum of £750 was spent on specimens showing novelty in manufacture and design, with a view to sending them on loan to various manufacturing towns in the kingdom. Some interesting specimens of wrought-iron work, enamelling, furniture, &c., were amongst those purchased.

Loans.—The crowded state of the Museum rendered it impossible to accept many new loans. Earl Spencer's and Mr. Fuller Maitland's collections of pictures remained in the galleries, whilst the collection of Trojan antiquities of Dr. Schliemann received some important additions of gold and silver ornaments discovered in his more recent excavations at Hissarlik.

Foreign Exchanges.—Among the principal works received in exchange were :—

From the Municipality of Paris, through the Préfet of the Seine, a series of illustrations of the Hôtel de Ville as it existed before the fire.

From the Netherlands Government a series of large photographs of the pictures in the Museum of the Hague, and photographs from the Amsterdam Museum, &c., &c.

Exchanges were also made with the museums of Turin, St. Petersburg, Zurich, Rome, Cracow, &c.

Art Library.—One thousand four hundred and thirty-eight volumes and pamphlets, and nearly 9,000 drawings, engravings, and photographs were acquired by gift or purchase for the Library.

There was a decrease of over 3,000 in the number of attendances of students to the reading room from the Art Training Schools, probably owing to recent alterations in the regulations of the schools.

The foundations of the new library and reading rooms were

commenced early in the summer, and the buildings are now making satisfactory progress.

The total number of readers during the year 1878 were 23,821.

Circulation.—Contributions of objects, paintings, and drawings were made to 20 exhibitions at various permanent museums and institutions in connection with Art Schools ; 7,261 specimens, paintings, &c., were lent on these occasions, and 2,847 specimens and diagrams to 180 science schools.

In addition to the above, 604 paintings and drawings were lent to 82 Art schools for purposes of copying, and 32 cases of objects for a like purpose were sent to 32 Art schools.

A special loan of paintings and Art objects was made to Nottingham on the occasion of the opening of Nottingham Castle as a permanent Museum in connection with the School of Art in that town. The Exhibition was opened by their Royal Highnesses the Prince and Princess of Wales, and was attended with great success, the number of visitors in six months being 173,949, and the receipts £1,912 17s. 6d.

A collection of drawings and specimens illustrating the action of the Department in connection with the Art and Science Schools was made and exhibited in the Paris International Exhibition.

Publications.—The following publications relating to the Museum were issued during the year 1878 :—

A Descriptive Catalogue of the Gold and Silver Smiths' Work in the South Kensington Museum, by Mr. J. H. Pollen, illustrated.

A Descriptive Catalogue of the Glass Vessels in the Museum, by Mr. A. Nesbitt.

Catalogue of the Special Loan Collection of Furniture at the Bethnal Green Branch Museum, by Mr. G. Wallis, illustrated.

Catalogue of the Collection of Maps, Plans, and Views of London formed by the late Mr. F. Crace.

Catalogue of the Collection of Oriental Porcelain lent to the Branch Museum at Bethnal Green by Mr. A. W. Franks.

A new edition of the Catalogue of Oil Paintings and Water-colour Drawings forming the National Gallery of British Art at the South Kensington Museum.

A revised edition of the Classified List of Photographs of Paintings and Drawings prepared by the authority of the Department.

The number of visitors at South Kensington was—

| | |
|------------------------------|------------|
| Free days, Morning | 548,170 |
| " Evening | 222,316 |
| Students' days | 114,016 |
| | |
| Total for year | 884,502 |
| | |
| Total since opening | 17,741,994 |

Amount of receipts repayable to Exchequer £2,344 10s. 9d.

The Director for Art, Mr. E. J. Poynter, R.A., reports-- that the paintings under his charge continued in a satisfactory condition, every care being taken to prevent any tendency to decay or accidental injury while open for study and inspection by the public.

Numerous water-colour drawings were purchased for circulation as examples for study in the country schools and in the training schools, and an unfinished oil painting by Van Dyck, a life-sized figure of St. Sebastian, was added for the same purpose. Some valuable additions were also made to the historical series by oil and water-colour paintings exhibited in the gallery of the Museum, notably an oil painting by Wilson, with figures by Cipriani and an oil sketch by Gainsborough for a picture of three daughters of George III. An interesting series of water-colour drawings by the Stephanoffs and Charles Wild, illustrating the ceremonies and costumes at the coronation of King George IV., was also acquired for the gallery; these, besides their value as works of Art, will undoubtedly possess in course of time great historical interest. Of living painters the most important work purchased was a water-colour landscape by Joseph Knight.

Monsieur Legros added to his gift of 1877 two heads in oil by himself, which will be of equal value for study with those noticed in last year's report, and a celebrated painting by Ary Scheffer was presented by Mrs. Murray Miller.

The additions during the past year have been :--

| | |
|---------------------------------|--------------------------------------------|
| Gifts—Oil paintings 3 | Mons. A. Legros and Mrs. Murray Miller. |
| Water-colours 2 | Mr. W. Wyld. |
| Miniature 1 | Mr. Wynne. |
| Bequests—Oil paintings . . . 15 | The late George Mitchell, Esq. |
| Purchases—Oil paintings . . . 4 | |
| Water-colours . . . 72 | |
| <hr/> | |
| Total . . . 97 | |

THE BETHNAL GREEN MUSEUM

is a branch of the South Kensington Museum, under the same management, and is open under the same regulations.

In 1879 a Loan Collection of Decorative Furniture took the place of the Prince of Wales's Indian Collection. Additions were made to the Gallery of Pictures and Water-colour Drawings, and to the important Collection of Oriental Porcelain lent by Mr. Franks.

The visitors in 1878 were 499,381, a decrease of 170,833; the fees taken £130 17s. 4d. against £449 18s. 6d. in 1877.

On every week-day now, except Wednesday, admission is free.

THE NATIONAL PORTRAIT GALLERY,
Exhibition Road, South Kensington.

STATE AID.

| | 1878-9. | 1879-80. |
|------------------------------------------------------------------|---------|----------|
| Salaries... | 866 | 863 |
| Travelling | 24 | 24 |
| Purchase of Pictures | 750 | 750 |
| Police | 200 | 233 |
| Incidental Expenses, Cleaning and } Framing Pictures, &c. ... | 250 | 1 530 |
| | <hr/> | <hr/> |
| | 2,000 | 2,400 |

Keeper and Secretary—W. G. SCHARF, £580.

Open Mondays, Tuesdays, and Saturdays, free—summer, 10 to 6; winter, 10 to 4.

The Twenty-second Annual Report of the Trustees mentions the increased popularity of the institution and its much enlarged accommodation. The additional portraits include Colonel Legge, Viscount Hardinge, B. R. Haydon, two young princes painted by Wilson, and seventy works removed from the British Museum. The purchases were sixteen in number, including Cromwell, Lady Hamilton, and Sir R. Peel. The Trustees have commenced a collection of autographs.

¹ Temporary additional cost consequent on occupation of new rooms.

THE ROYAL SCOTCH ACADEMY.

See under heading Scotland, Exhibitions, p. 62.

THE EDINBURGH MUSEUM OF SCIENCE AND ART.

See under heading Scotland, Exhibitions, p. 66.

THE ROYAL HIBERNIAN ACADEMY.

See under heading Ireland, Exhibitions, p. 74.

THE DUBLIN MUSEUM OF SCIENCE AND ART.

See under heading Ireland, Exhibitions, p. 78.

THE SCIENCE¹ AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION.

South Kensington.

| | Buildings. | Administrations. |
|---------------------------|------------|------------------|
| State Aid, 1878 | 15,259 | 307,414 |
| , 1879 | 17,386 | 322,409 |

OFFICERS.

GENERAL ADMINISTRATION.

| | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|-------|
| Secretary—SIR F. R. SANDFORD, K.C.B. | £ | |
| Assistant Secretary—NORMAN MACLEOD | | 1,200 |
| Chief Clerk—G. FRANCIS DUNCOMBE | | 640 |
| Clerks of the Upper Division—A. J. R. TRENDELL, ALAN S. COLE, F. R. FOWKE, ALFRED S. BURY, J. B. RUNDELL, E. BELSHAW, A. F. E. TORRENS, O. J. DULLEA | together | 2,400 |
| Second-Class Clerks—H. W. WILLIAMS, G. G. MILLARD | together | 500 |
| Clerks of the Lower Division—M. WEBB, L. FINDING, W. BURTT (Postal Clerk), F. J. BULL, H. W. ETHERIDGE, J. J. ETHERINGTON, F. J. HODGKINSON, C. A. PATTERSON, H. TIPTER | | |
| Clerk in charge of the Accounts—T. A. BOWLER | | 400 |
| Book-keeper—E. HARRIS | | 200 |

ART DIVISION.

| | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|-------|
| Director—E. J. POYNTER, R.A. | £ | 1,065 |
| Assistant Director—H. A. BOWLER | | 750 |
| Occasional Inspectors—S. A. HART, R.A., EYRE CROWE, A.R.A., F. B. BARWELL, W. B. SCOTT | together | 3,950 |
| Official Examiner—T. CHESMAN, B.A., LL.B. | | 475 |
| Professional Examiners, 1879—P. H. CALDERON, R.A., G. D. LESLIE, R.A., W. F. YEAMES, R.A., H. S. MARKS, R.A., L. ALMA TADEMA, R.A., J. E. BOEHM, A.R.A., W. MORRIS, J. J. STEVENSON, J. MARSHALL, F.R.S., F.R.C.S., E. BELLAMY, F.R.C.S. . . . | | |
| Assistant Professional Examiner—J. A. D. CAMPBELL | | 403 |
| Occasional Examiners—G. M. ATKINSON, G. R. REDGRAVE, S. NESBITT | together | 2,450 |

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Inspectors of Local Schools of Science and Art—R. G. WYLDE, J. F. ISELIN, M.A., E. P. BARTLETT, CAPT. W. DE W. ABNEY, K.E., F.R.S. | each £400 to £500 |
|--------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|

| |
|----------------------------------------------------------------------------------|
| Organizing Master of Science and Art Classes—J. C. BUCKMASTER, F.C.S. |
|----------------------------------------------------------------------------------|

¹ The Science Department not coming within the scope of this work, is omitted whenever practicable.

NATIONAL ART TRAINING SCHOOL.

| | | | | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----|-----|-----|-----|-----|
| <i>Principal</i> —E. J. POYNTER, R.A. | ... | ... | ... | ... | ... | ... |
| <i>Head Master</i> —J. SPARKES | ... | ... | ... | ... | ... | ... |
| <i>Registrar</i> —LIEUT.-COL. SUSSEX W. LENNOX | ... | ... | ... | ... | ... | ... |
| <i>Mechanical and Architectural Drawing</i> —H. B. HAGREEN | ... | ... | ... | ... | ... | ... |
| <i>Geometry and Perspective</i> —E. S. BURCHETT | ... | ... | ... | ... | ... | ... |
| <i>Painting, Freehand Drawing of Ornament, &c., the figure and Anatomy and Ornamental Design</i> —J. SPARKES, C. P. SLOCOMBE, T. CLACK, F. M. MILLER | ... | ... | ... | ... | ... | ... |
| <i>Modelling</i> —JULES DALOU, F. M. MILLER | ... | ... | ... | ... | ... | ... |
| <i>Lady Superintendent of Female Classes</i> —MISS TRULOCK | ... | ... | ... | ... | ... | ... |
| <i>Instructors</i> —MRS. S. E. CASABIANCA, MISS CHANNON | ... | ... | ... | ... | ... | ... |
| <i>Occasional Lecturers</i> :- | | | | | | |
| On Anatomy—EDWARD BELLAMY, F.R.C.S. | ... | ... | ... | ... | ... | ... |
| On Historic Ornament—DR. ZERFFI | ... | ... | ... | ... | ... | ... |
| On the Figure—F. W. MOODY | ... | ... | ... | ... | ... | ... |
| <i>Teacher of Etching Class</i> —A. LEGROS | ... | ... | ... | ... | ... | ... |

For officers of South Kensington Museum, see under heading of Museums, p. 9.

This Department was established in 1853 as a development of the Department of Practical Art, which in 1852 had been created for the re-organisation of Schools of Design. It was placed under the direction of the Committee of Council on Education in 1856.

As it takes a volume of no less than 670 pages to contain the Annual Report of this Department for 1878 (presented 31st July, 1879), it can hardly be expected that anything more than the most condensed summary can here be inserted. Every endeavour has, however, been made to sift this voluminous volume, and to present all that appertains to Art in a concise form.

The ramifications into which the Art Department has in the twenty-seven years of its existence spread are best divided into—

1. *The aid given towards the promotion of instruction in Elementary Drawing as a part of National education, and in Fine Art as applied to industry.*

2. *The South Kensington Museum as the central repository for objects of Art to be circulated thence through the country.*

3. *The Branch Museums supported by the State, and the Institutions which receive aid subject to the superintendence of the Science and Art Department.*

As to 1.—The aid given towards the promotion of instruction in Elementary Drawing as a part of National education, and in Fine Art as applied to industry.

The extension of this instruction is controlled by regulations under which aid is given

(a.) *To Elementary Day Schools where drawing is taught concurrently with reading and writing, and is specially directed to the improvement and refinement of the perceptive powers of the children.*

The number of schools examined was 4,170, an increase of 403 on the previous year. The number of children taught has risen from 549,010 in 1877 to 660,531 in 1878.

The exercises worked by children and pupil teachers under examination were as follows:—

| | | | | | |
|--------------------|-----|---------|-----------------------|-----|---------|
| 1st Grade Freehand | ... | 429,768 | 2nd Grade Perspective | ... | 1,831 |
| „ „ Geometry | ... | 63,840 | „ „ Model Drawing | ... | 7,180 |
| „ „ Model | ... | 82,350 | | | |
| 2nd Grade Freehand | ... | 19,022 | Total | ... | 609,713 |
| „ „ Geometry | ... | 5,722 | | | |

As against 483,084 exercises worked in 1877. The teaching of drawing is encouraged by the School Boards of London and other important towns, who appear to appreciate its great value as a training for the hand in view of those manual operations which handicraftsmen have to perform.

(b.) *To Diocesan and other Training Colleges, in which teachers of Elementary Schools obtain certificates as teachers of drawing.*

At the examination of 48 Training Colleges in November, 1878, 880 students in training, teachers, and pupil-teachers obtained certificates for drawing. The total amount granted increased from £1,393 in 1877, to £1,583 in 1878.

(c.) *To classes for children above 12 years of age and artisans; in these classes the primary instruction of the children is carried further than in the Elementary Schools, and they are associated with adult students in the study of form, light and shade, and linear drawing.*

Aid is given to such classes when they are under a re-

sponsible local committee, meet at least once a week, and are under instruction by a certificated teacher.

In 1878-9, 871 classes which received help were held; total students, 27,152, against 910 classes and 29,579 students in 1877. 4,198 students passed second grade examination; 1,084 obtained second grade prizes; and 442 obtained prizes for work sent up for inspection.

To 116 schools and classes of a public character which are not so entitled, direct grants have been allowed for prizes, the cost of which has been £120.

(d.) *To Schools of Art which are entirely devoted to Art instruction, and where the student, after having obtained sound elementary knowledge, pursues the technical study of Art in the direction required by his occupation.*

A School of Art is defined to be a room devoted wholly to instruction in Art, where examples of Art are always accessible for study and inspection, and where instruction is given by a teacher holding an Art teacher's certificate.

The total number of Schools of Art in operation at the close of 1878 was 147, and of students, 29,415. New schools were established at Newcastle-on-Tyne, Morpeth, Bromley, Falkirk, and Longsight.

The fees paid by students was, in 1876, £33,348; in 1877, £35,346; in 1878, £34,630.

In the following pages is a list of Schools of Art and their branches throughout the United Kingdom for the session 1878-1879:—

LIST OF SCHOOLS OF ART.

| Name of Place. | Established. | Population in 1871. | Chairman. | Secretary. | Masters. | No. of Students taught in Schools of Art. |
|---------------------------------------------------------------------------------------------------------------------------------------|--------------|---------------------|-------------------------------|----------------------------------------------------|------------------------------------------------------------------------------------------------|-------------------------------------------|
| Aberdeen | 1853 | 88,125 | Walker, Alex. | Sinclair, James | Fraser, J. P. | 250 |
| Andover | 1854 | 5,501 | Collier, Rev. C. | Hayes, George | Seaward, Samuel C. | 50 |
| Barnsley | 1874 | 23,021 | Saddler, Michael T., M.D. | De Mirimonde, O. | Jones, W.; Ingall, J. S. | 110 |
| Barnstaple | 1877 | 13,000 | Miller, J. M., J.P. | Hunt, F. W. | Ireland, S. J. | 70 |
| Barrow-in-Furness | 1874 | 18,245 | Ramsden, Sir James, J.P. | Pearson, H. G. | Duckett, W. | 70 |
| Bath | 1854 | 53,714 | Allen, Major Ralph S., M.P. | Davis, Capt. C. E. | Swallow, J. C. | 200 |
| Belfast | 1870 | 174,394 | Lanyon, Sir Charles, J.P. | Carlisle, J., M.A. | Lindsay, T. M.; Sumner, J. | 458 |
| Berwick-on-Tweed | 1873 | 15,282 | Rowe, Rev. J. G. | Gray, James | Wallace, J. | 70 |
| Bideford | 1875 | 6,669 | Stucley, Sir G. S., Bart. | Hogge, Thomas | Thomas, Stephen | 84 |
| Birkenhead | 1855 | 65,980 | Williamson, John | Laird, H. H. | Bentley, John | 265 |
| Birmingham, with branches at Goodrick-st. Sch., Moseley-road, Osler-st., Smith-st., King Edward's Sch., Bristol-st. Sch. Boston | 1842 | 343,693 | Chamberlain, J. H. | Porter, Paxton | Taylor, E. R.; Blizzard, E.; Jackson, F. G.; Morgan, C.; Cox, T.; Robertson, D. W.; Bridge, W. | 1,165 |
| Bradford (Mech. Inst.) | 1876 | 85,000 | Powell, Rev. Canon H. B. M.A. | Gibbon, Rev. J. H. B.A. Wheeler, W. H., C. E. | Howard, Vernon | 240 |
| | 1860 | 15,576 | Law, James, J.P. | Holbrey, Joseph | Howard, Vernon | 80 |
| Bradford (Mech. Inst.) | 1871 | 145,827 | { Behrens, J. | Sowden, John; Shepherd, Alex. | 142 | |
| (gram. Sch.) | 1874 | 7,666 | Prosser Rev. H. P. | Ablett, T. R. | 245 | |
| (Church Inst.) | 1874 | 103,706 | Montagu, J. M.P., J.P. | Watson, T. | 260 | |
| Brighport | 1865 | 182,524 | Carpenter, Rev. R. L., B.A. | Gill, E. R. | 91 | |
| Brighton | 1859 | 1853 | Lomax, Benj. | Fisher, Alex.; Alderton, W. M. Smith, John N. | 300 | |
| Bristol | | | Merrifield, F. J.P. | Castle, B. | 360 | |

LIST OF SCHOOLS OF ART—*continued.*

| Name of Place. | Established. | Population in 1871. | Chairman. | Secretary. | Masters. | No. of Students taught in School of Art. |
|----------------------------------------|--------------|---------------------|-------------------------------|--------------------------|----------------------------------|------------------------------------------|
| Bromley (Kent) | 1878 | 10,674 | Farr, Dr. William | Davis, T. Jun. | Puckett, R. C., Ph.D. | 62 |
| Broomsgrove | 1860 | 11,795 | Walton, E. | Gibson, G. W. | Dickinson, H. D. | 80 |
| Burslem | 1869 | 45,000 | Davenport, H. T. J.P. | Theaker, G. | Theaker, G. | 200 |
| Cardiff | 1858 | 30,074 | Colvin, Professor Sidney | Wood, Daniel | Wood, Daniel | 150 |
| Cardiff | 1868 | 70,000 | Lewis, D. | Bush, J. | Bush, J. | 105 |
| Carlisle | 1854 | 31,974 | Milburn, Thomas | Lees, Herbert | Lees, Herbert | 180 |
| Carmarvon | 1853 | 9,370 | Evans, Rev. D. | Rowland, J. C. | Rowland, J. C. | 30 |
| Chaitenham | 1853 | 41,923 | Wright, Thomas, M.D., F.R.S. | Middleton, John | Taylor, J. B.; Ferguson, W. | 150 |
| Chester | 1853 | 35,232 | Howson, Very Rev. J. S., D.D. | Cottingham, T. L., LL.D. | Craister, W. | 60 |
| Chesterfield | 1879 | 20,721 | Swanwick, F. J.P. | Douglas, B. | Simmonds, T. C.; Cook, J. T. | 100 |
| Cirencester | 1860 | 7,073 | Millar, Rev. J.O., LL.D. | Pooler, W. M. | Miller, James | 92 |
| Clonmel | 1854 | 10,508 | Fitzgerald, Gerald | Fayle, B. | Fraser, Edward A. | 40 |
| Coalbrookdale, with branch at Dawley. | 1856 | 1,574 | Norris, W. G., J.P. | Eyres, H. C. | Gibbons, Owen | 96 |
| Cork | 1854 | 78,382 | Beale, J. | Dunscombe, Thomas S. | Brenan, James, A.R.H.A. | 242 |
| Coventry | 1844 | 41,647 | Banks, Joseph E. | Gulson, John | Anderson, John | 180 |
| Croydon | 1868 | 70,000 | Carpenter, Dr. Alfred, J.P. | Henman, C., jun. | Wallis, W. | 175 |
| Darlington | 1857 | 40,812 | Pease, Henry, J.P. | Laidler, R. F. | Elton, Samuel | 152 |
| Derby | 1870 | 61,358 | Evans, T. W., M.P. | Rickard, John | Simmonds, T. C.; Cook, J. T. | 300 |
| Devizes, with branch at the Town Hall. | 1864 | 6,840 | Chandler, Thos. Jun. | Nott, W. | Coles, W. C. | 70 |
| Devonport | 1875 | 64,034 | May, Jos. J.P. | Elton, Samuel | Elton, Samuel | 152 |
| Dollar | 1875 | 2,524 | Haig, W. V., J.P. | Mogg, W. | Babb, H. R. | 140 |
| Doncaster | 1875 | 16,406 | Stockill, R. J.P. | Levack, G. | Watson, T. A. | 100 |
| Dorchester | 1867 | 6,915 | Evrett, Rev. Henry, M.A. | Howorth, J. | Kean, J. A. | 100 |
| Dover | 1870 | 28,506 | Scott, Major H. | Burnett, E. | Baker, T. | 80 |
| | | | | Knocker, W. | East, William Henry | 190 |

THE YEAR'S ART.

LIST OF SCHOOLS OF ART—*continued.*

| Name of Place. | Established. | Population in 1871. | Chairman. | Secretary. | Masters. | No. of Students taught in School of Art. |
|----------------------------------------------------|--------------|---------------------|-----------------------------------------------------------------------|-------------------------------------------------|-----------------------------------------------------------------------|------------------------------------------|
| Dublin (Metropolitan), Dublin (Queen's Institute). | 1849 1869 | 245,722 | Talbot De Malahide, The Right Hon. Lord Shade, Rev. J. J., M.A. | Corlett, Miss A. B. | Lyne, R. E.; Julyan, Mary. Mayne, A. J. | 424 121 |
| Dudley | 1853 | 43,765 | Symons, John | Smith, George | Jones, David | 135 |
| Dumfries | 1874 | 15,455 | Thoms, William, J.P. | Corrie, T. | Bain, George | 60 |
| Dundee | 1856 | 120,718 | Bramwell, J. | Cunning, A. W. | Grubb, W. M. | 810 |
| Durham | 1853 | 14,888 | The Board of Manufactures (any Member of). | Primrose, The Hon. B. F., C.B. | Thompson, F. Hodder, Charles D.; Gibbons, Edw.; Woon, Rosa E. | 127 |
| Edinburgh (Male) | 1858 | 196,500 | Culharden, W. Lloyd, Horace C. | Johnston, C. J. Cotton, William, F.S.A. | Grubb, D. S. Birkmyer, James B.; Nevett, John C. | 864 |
| " (Female).... | 1876 | 339 | Nimmo, Alex. | Allan, A. | Wright, Peter | 45 |
| Exeter | 1854 | 40,000 | Sloman, S. G. | Wonnacott, T. | Orford, John J. | 230 |
| Falkirk | 1878 | 9,547 | Cruttwell, W. C. Hannan, James, J.P. | Singer, John W. Catterns, Edwd. R. | Collins, W. G. H. Greenless, Robert; Brydall, R. | 98 |
| Farnham, and branch at Alton, 1,402. | 1872 | 10,213 | | | Kemp, John | 50 |
| Frome | 1865 | 12,500 | | | Stopford, W. H. | 1,070 |
| Glasgow | 1845 | 490,000 | | | Bradbury, A. A. | |
| Gloucester | 1859 | 31,804 | Parry, T. Gambier | Ellis, E. V., J.P. | Denyer, E. E. | 200 |
| Halifax | 1859 | 60,000 | McCrea, H. C. | Fox, Charles J. | Sullivan, M. | 61 |
| Hanley | 1847 | 41,976 | Boothroyd, Ald. B., J.P. | Cooke, J. R. | Oughtred, J. | 236 |
| Hartlepool (West) | 1874 | 37,847 | Gourley, S. M.D. | Rossiter, F. | Rate, J. | 94 |
| Hastings and St. Leonards. | 1875 | 35,000 | Foyster, Rev. H. B. | | Sykes, P. | 140 |
| Huddersfield | 1872 | 78,458 | Brige, John F., J.P. | | Menzies, John; Menzies, Maria. | 130 |
| Hull | 1861 | 123,111 | Gibson, John H., M.D. | | Smart, Peter H. | 170 |
| Inverness | 1865 | 12,499 | Simpson, Alex. | | Griffiths, W. T. | 65 |
| Ipswich | 1858 | 43,136 | Bacon, G. C. E. | | Piper, J. Dixon | 200 |

LIST OF SCHOOLS OF ART—*continued.*

| Name of Place. | Established. | Population in 1871. | Chairman. | Secretary. | Masters. | N. of Students in Art Schools |
|------------------------------------------------------------|--------------|---------------------|-----------------------------------------|------------------------------|-------------------------------------------------------------------------------------|-------------------------------|
| Keighley | 1870 | 25,000 | Briggs, J., J. P. | Smith, Swire, | Rawson, Wm. | 275 |
| Kendal | 1870 | 13,442 | Whitwell, John, M.P. | Thompson, H. | Turner, G. | 55 |
| Keswick | 1877 | 2,777 | Speeding, J. J., M.A., J.P. | Wood, A. B. | Cahill, R. S. | 30 |
| Kidderminster | 1862 | 20,803 | Brinton, John | Harvey, J. J. | Tucker, W. | 190 |
| Kilmarnock | 1867 | 21,073 | Sturrock, P. | Railton, Wm. | Millar, C. B.; McHoull, R. P. | 91 |
| Lancaster | 1856 | 17,350 | Gregson, H. | Paley, E. G. | Gilbert, Herbert | 221 |
| Leamington | 1870 | 17,958 | Leigh, Hon. and Rev. J. W., M.A. | Flavel, Sidney, jun. | Sturgeon, W. | 70 |
| Leeds | 1847 | 259,201 | Dawson, Thomas | Dayson, J. O. | Stevenson, A. | 600 |
| Leicester | 1870 | 95,084 | Page, A. | Barfield, Samuel | Pilsbury, Wilmot | 301 |
| Lewes | 1868 | 19,735 | Goodles, B., J. P. | De Putton, Rev. P. | Robinson, T. W. H. | 8 |
| Limerick | 1852 | 39,928 | Spillane, William, J.P. | Counihan, Jerome | Brophy, N. A. | 120 |
| Lincoln | 1853 | 27,000 | Clarke, F. J. | Mansell, Rev. A. G. | Webster, A. G. | 166 |
| Liverpool, South District (Mount Street)... | 1855 | 493,346 | Holt, P. H. | Sharp, Charles | Finnie, John. | 650 |
| Londonderry | 1875 | 24,328 | Darcus, H. | Leebody, Prof. J. R. | Addy, Joseph P. | 71 |
| Macclesfield | 1851 | 25,571 | Birchenough, J. | Nicholson, J. O. | Scott, W. | 150 |
| Manchester (Royal Inst.) (Grammar School) | 1842 | 355,665 | Grafton, F. W., J.P. | Marshall, E. W. | Mückley, W. J. | 191 |
| Manchester (Longsight Mechanics' Institute) | 1878 | 11,835 | Heywood, O. | Hodson, S. H. | Pritchard, Z.; Harris, R. | 700 |
| Mansfield | 1876 | | Atkinson, Rev. J. A. | Robberds, H. T. | Foster, W. | 30 |
| Metropolitan Schools—Bloomsbury Female School of Art | 1842 | | Watson, R. M. | Worthington, Rev. A. W. | Tyler, J. S. | 40 |
| City and Spitalfields, Primrose Street, Bishopsgate. | | | Hayward, C. F., F.S.A., F.R.I.B.A. | Bennoch, F. | Gann, Louisa; Wilson Helena; De la Bohinay, Laura, Mills, S. F.; Greenwood, E. | 190 |
| | | | Rogers, Rev. W. | Ogle, Rev. J. L. | | 179 |

LI OF SCHOOLS OF ART—*continued.*

| Name of Place. | Established. | Population in 1871. | Chairman. | Secretary. | Masters. | No. of Students taught in Schools of Art. |
|--------------------------------------------------------|--------------|---------------------|--------------------------------|--------------------------|-------------------------------------|-------------------------------------------|
| <i>Metropolitan Schools—<i>contd.</i></i> | | | | | | |
| Islington, 21, Cross Street. | 1873 | | Wilson, Rev. D. | Samson, J. | Hepworth, W. | 68 |
| Lambeth, Miller's Lane. | 1854 | | Herbert, Rev. G. W. | Bromfield, Rev. G. H. W. | Dennis, H. J. ; Nightingale, L. C. | 493 |
| North London, Sanderingham Road. | 1868 | | Rintz, John | Paine, Charles C. | Swinstead, Charles | 302 |
| St. Martin's, Castle Street, Long Acre. | 1854 | 3,251,804 | Humphry, Rev. W. G. | Maul, Rev. R. G. | Parker, John | 200 |
| St. Thomas', Charterhouse. | 1853 | | Rodgers, Rev. John ... | Cutler, W. | Mills, S. F. ; Lewis, A. | 260 |
| South Kensington ... | 1854 | | | | | |
| Stratford West London, Great Portland Street. | 1872 1862 | | | | | |
| Westminster, Hyde Place. | 1863 | | | | | |
| Westminster, Royal Architectural Museum. | 1876 | | Beresford Hope, A. J. B., M.P. | Adams, M. B. | Brown, F. | 150 |
| Middleboro' | 1873 | 46,643 | | | | |
| Morpeth | 1878 | 40,690 | Gilkes, E. J.P. | Taylor, William | Watson, J. W. | 160 |
| Newcastle-under-Lyme | 1853 | 15,949 | Chirney, G. B. | Jeffrey, G. | Watson, J. J. | 37 |
| Newcastle-upon-Tyne, Corporation Street. | 1878 | 130,915 | Baldon, Jos., J.P. | Hurley, D. B., M.A. | Bacon, J. P. | 125 |
| Newcastle-upon-Tyne, Library Place. | 1844 | " | Rutherford, J. H. | Towers, E. | Borrows, H. | 150 |
| Newport (Mon.) | 1875 | 30,000 | Watson, H. | Leathart, James. | Way, Wm. Cossens ; Borrows, H. | 330 |
| Northampton | 1871 | 44,871 | | Beynon, T. J.P. | Johns, R. H. | 70 |
| | | | | Compton, Ven. Lord A. | Bush, W. | |
| | | | | | Hensman, J. B. | |
| | | | | | Hill, H. | 200 |

LIST OF SCHOOLS OF ART—*continued.*

SCIENCE AND ART DEPARTMENT.

25

| Name of Place. | Established. | Population in 1871. | Chairman. | Secretary. | Masters. | No. of Students in School of Art. |
|------------------------------------------------------------------------|--------------|---------------------|------------------------------|---------------------------|----------------------------------------|-----------------------------------|
| Norwich | 1846 | 75,000 | Morgan, J. B. | Barwell, H. G. | Cochrane, Robert | 165 |
| Nottingham | 1843 | 86,929 | Enfield, R. | Goodyer, Henry A. | Rawle, J. S. ; Harrison, J. C. | 471 |
| Oxford | 1865 | 34,514 | Liddell, The Very Rev. | Garnier, W. B., M.A. | Macdonald, Alex. ; Price, B. H. | 140 |
| Paisley | 1846 | 48,257 | Henry G. D.D. | Young, D. | Stewart, William. | 58 |
| Penzance | 1853 | 10,406 | Murray, David | Rodd, W. H., J.P. | Geoffroi, Henry M. | 67 |
| Perth | 1863 | 25,580 | Ross, C. C. | McNeill, John | Black, F. M. | 98 |
| Plymouth | 1876 | 68,080 | Barclay, Hugh, LL.D. | Cawse, J. H. M. | Babb, H. R. | 142 |
| Portsmouth | 1869 | 112,000 | Bate, C. | Long, G. J.P. | Carter, James | 190 |
| Preston | 1860 | 85,428 | Grant, Rev. E. C. | Croft, C. | McNaught, A. | 139 |
| Reading | 1860 | 32,313 | Edelson, F. | Messer, John | Havell, Charles Richard | 114 |
| Redditch | 1872 | 6,737 | Bartleet, R. S., J.P. | Bartleet, E. | Dickinson, H. D. | 70 |
| Rotherham | 1874 | 25,979 | Wright, G. | Willis, G. B. | Ilston, G. A. | 50 |
| Ryde | 1871 | 12,576 | Barrow, Betj, F.R.C.S., J.P. | Jones, R. J. | Charbonnier, T. | 166 |
| Salisbury | 1865 | 12,711 | Hamilton, Very Rev. H. P. | Wilton, Wm. Jonas | Harris, Joseph. | 135 |
| Selby | 1872 | 6,176 | Staniland, William. | Atkinson, J. T. | Windass, J. | 60 |
| Sheffield | 1843 | 239,947 | Hadfield, M. E. | Wightman, Arthur | Cox, William ; Lunn, R. | 341 |
| Shipley | 1871 | 4,284 | Salt, T. | Fry, W. | Clough, Robert. | 171 |
| Shrewsbury | 1855 | 23,300 | Lloyd, Rev. T. B. | Noble, C. Watson | Cortissos, C. | 140 |
| Sheaford, (Hartley Institute), Southampton (Philharmonic Hall). | 1879 | 3,592 | Verburgh, Rev. R. | Kirk, C. | Wedd, Mary. | 45 |
| Southampton (Hartley Institute), Southampton (Philharmonic Hall). | 1855 | 53,747 | Thomas, J. B. | Phippard, C. B. | Pratt, R. | 110 |
| Staford | 1874 | 15,946 | Lacy, Major-Gen. W. | Passenger, G. M. | Tunner, John H. ; Blackman, M. S. | 200 |
| Stirling | 1857 | 14,276 | Wright, B. P., J.P. | Smith, A. | Duncan, W. S. | 80 |
| Stoke-upon-Trent | 1847 | 14,008 | Christie, G. | Kemp, John. | Baker, Leonard. | 138 |
| | | | | | Stamor, Ven. Sir L. T., Bart. | 159 |

LIST OF SCHOOLS OF ART—*continued.*

| Name of Place. | Established. | Population in 1871. | Chairman. | Secretary. | Masters. | No. of Students taught in Schools of Art. |
|------------------------------------------|--------------|---------------------|-----------------------------------------|--------------------------------|----------------------------|-------------------------------------------|
| Stourbridge | 1852 | 24,968 | Maginnis, Rev. D..... | Perry, G..... | Bowen, William P..... | 125 |
| Stroud | 1860 | 9,963 | Halliwell, J. W. J.P..... | Fisher, W. H. C..... | Broad, W..... | 103 |
| Sunderland | 1869 | 98,000 | Burnet, Rev. W.R., M.A..... | Corder, A. | Way, W. C.; Gamon, J..... | 180 |
| Swansea..... | 1853 | 67,374 | Livingston, J. | Morris, J. W..... | Hosford, F. F..... | 140 |
| Taunton..... | 1856 | 15,466 | Jacobs, M. | Pinchard, J. J. H. B..... | Rowe, J. | 53 |
| Tavistock | 1854 | 7,720 | Tait, Rev. W. J. | Greenfield, T. W. | Rafter, H. | 10 |
| Torquay..... | 1879 | 21,657 | Vivian, E., M.A., J.P. | Buchanan, D. W. R. | Bedford, G. | 120 |
| Trowbridge | 1864 | 11,487 | Clark, Major T., J.P. | Taylor, G. C., M.D. | Swallow, J. C. | 74 |
| Truro | 1853 | 12,000 | Barham, Charles, M.D., J.P. | Ryles, C. H. | Geoffroi, Henry M. | 37 |
| Wakefield | 1868 | 28,979 | Mackie, R. B., J.P. | Carter, R. H. | Swire, John | 95 |
| Walsall (Station Street Institute). | 1871 | 45,000 | Coole, Rev. A. A. | Bruce, S., LL.B. | Gregory, C. | 37 |
| Walsall (Freer Street). | 1874 | 6,500 | Coath, W. | Canwell, C. | Mulligan, J. A. | 61 |
| Warrington | 1861 | 33,953 | Phillips, The Rev. Sir J. E. Bart. | Hinton, J. | Harris, Josh. | 55 |
| Watford | 1874 | 12,000 | Rylands, J., J.P. | Milner, Edward | Thompson, J. C. | 128 |
| Weymouth..... | 1877 | 15,000 | Camp, S. | Wilson-Jones, F. H., M.I. | Puckett, R. C., Ph.D. | 85 |
| Winchester | 1870 | 17,003 | Lundie, J. | Arden, C. F. | Baker, T. | 105 |
| Wolverhampton | 1854 | 74,000 | Moore, J. C. | Were, Rev. E. A. | Roberts, W. T. | 70 |
| Worcester | 1851 | 49,000 | Loveridge, Henry | Mander, S. T. | Gunn, Archibald | 136 |
| Yarmouth, Great..... | 1857 | 40,526 | Binns, R. W. | Day, H. | Hodder, A. | 139 |
| York | 1842 | 45,000 | Palgrave, R. H. I. | Burton, F. | Ryan, J. F. | 110 |
| | | | Spencer, Rev. I., M.A. | Stott, Rev. S. W., B.A. | Donumy, J. S. | 93 |
| | | | | | Total, 149 Schools..... | 27,034 |

(e.) *To selected students of Local Schools of Art, to enable them to attend the National Art Training School, which is maintained for training Art teachers, designers, and Art workmen.*

For particulars as to the National Art Training School see under heading Metropolitan Schools.

The number of students in 1878 was 849 (384 males and 465 females). Fees received £3,832. At the Annual Examination 30 students passed as teachers.

(f.) *In prizes at a National Competition.*—At the National Competition of the works of Schools of Art the number of drawings sent up for examination in 1878 was 144,373 from 140 schools, as against 138,199 from 18,131 students in 1877. Of these works 1,500 were referred to the National Competition; being 710 more than in 1877, when the number was 790.

The following are extracts from the Report:—

Figure Drawing and Painting.—*Examiners.*—G. D. Leslie, R.A. ; J. Hodgson, A.R.A. ; Val. C. Prinsep ; E. J. Poynter, R.A. Director for Art ; H. A. Bowler, Assistant Director for Art.

The award of the gold medal in the Antique to the Bloomsbury School of Art was supplemented by a second gold medal for a larger drawing from Edinburgh. There was a large competition in this class, and its general excellence is indicated by the number of silver medals awarded. Some of the lower prizes were given for works not always as complete in execution as is desirable, but allowance was made for this where they showed a good feeling for light and shade and gradation, or a successful grasp of the general action and expression of the figure.

The life studies were less satisfactory. The examiners observe a general coarseness of execution and want of taste in the treatment. The only high award made was an honorary gold medal to a South Kensington student for a thoroughly successful drawing, which may serve as a good example for what such studies should be. A gold medal was also awarded for a chalk study of a head from the life, which, although not a work of much labour or importance, is characterised by good and careful drawing, much feeling for character, and an appropriate and successful method of execution.

Design with Architecture and Modelling.—*Examiners.*—J. E. Boehm ; Wm. Morris ; J. J. Stevenson ; The Director and Assistant Director for Art.

A gold medal for architectural drawing was awarded to a design

for a church from Nottingham, which was particularly well drawn, showed a good knowledge of style, and had a spire good in general outline, though the top was somewhat "lumpy." The flying buttresses of the church were placed too low for resisting the thrust of the vault. Good drawing procured also an award for a design for a School of Art, notwithstanding that, with view apparently to originality, brick and stone were pretentiously mixed on the wall surface, the lecture hall badly lighted, the light being at the bottom, and the life room far too small; the design of the door was good. A design for a house in the "French style" was injured by the bad proportions in which the windows were divided by their transoms.

The modelling from the local schools showed no advance, but an honorary gold medal was gained for some good life studies by a national scholar in the South Kensington Training Schools.

Design.—Examiners.—W. Morris, G. Aitchison, J. J. Stevenson, The Director and Assistant Director for Art.

A gold medal was awarded for a loving cup of great originality, and though the lip and handles are not perfectly adapted for use, it is evident that the designer had studied with advantage fine specimens of goldsmith's work, and particularly those in which figures have been introduced. The thought bestowed on the design, and the care in its execution, are worthy of the highest praise.

Other designs for objects in relief suggest the observation that students base their design too exclusively on the later styles of the renaissance, when whims and caprices had obscured the first principles of ornament, which require that the use of the object should plainly influence the design.

The designs for carpets show little or no advance on those sent up last year. The colours are either crudely brilliant or muddy and heavy when low in quality. Flatness of treatment should be an essential element in designs for this industry; the violent contrasts of cold blue and harsh yellow green on grounds of a dirty neutral tint, to be seen in some of the works, are fatal to such a result. The bright spots appear to stand out in relief and away from the deeper tones, and the result in most of the designs is dazzling and inharmonious in the highest degree.

Purity of tint is as important for quiet colours as for the more brilliant ones. Oriental carpets are particularly noticeable for the clearness and purity of the more sober tints of green, blue, and yellow, and the brighter colours will never be found to be cold in tone. Flatness of effect may be produced either by an equality of tone with variety of colour; or by such interlacing of the forms as shall prevent either the appearance of holes below the surface, or of darts of colour starting into relief. The qualities of good colour are impossible to define in a report, but the study of such plants as are appropriate for decorative purposes should lead to a

proper appreciation of the beauty of both pure and broken tints. As long as the analysis of plant form is used merely to save the designer the trouble of invention (as is clearly the case in many of the carpet designs) it will only mislead; its proper use is to give the student a knowledge of the leading characteristics of form and colour in various plants, that he may understand how, and how far, they may be applied to decorative design.

The wall papers again show a strange deficiency of inventive power. It is not to be supposed that mere caprice is an evidence of originality; some of the efforts at original composition show a complete want of appreciation of this fact. As an instance, the examiners would call attention to a design in which what seems to be meant for a bowl of fruit turns apparently into a scroll of paper.

Originality can only be encouraged by the wide knowledge of good examples, combined with constant study of natural forms; not by letting a childish fancy run riot. A coarseness of drawing was also common; a clumsy treatment of the springing of stems and leaves showed that the analysis of plant-form had led to no useful results, and there was everywhere a want of contrast between the fine lines of stems and the full forms of leaves and flowers which is essential to elegance of design.

It is a pleasure to turn from these to the designs for lace, which, generally good, show a decided advance this year. It may be well, however, to warn designers against *too direct* an imitation of old styles, which is as dangerous as the mere imitation of nature. The student should be rather *inspired* by his studies than led to a direct adaptation of the knowledge gained.

The studies in ornamental arrangements of form and colour appeared to the Examiners to call for no special reward, as showing no advance on work sent up in former years. It will be advisable that in future these should be guided by some intention in the design. The designer should fix in his mind the purpose to which his arrangement might be applied, as for a woven material of two or more colours, a printed decoration either in colour or in black and white, a tooled pattern for leather, or with some other definite intention. It is the vagueness of idea connected with these studies which produces the sameness of effect and deadness of colour observed by the examiners in all this class.

Some studies of ironwork collected from various examples in and about London, call for favourable comment, as being of a very useful nature. There are many provincial towns where such studies in various materials (wood, stone, plaster-work, &c.) might be carried out with ease and with great advantage.

Painting in oil and water-colours.—*Examiners.*—L. Alma Tadema, R.A., J. E. Hodgson, R.A., Val. C. Prinsep, A.R.A., The Director and Assistant Director for Art.

There was a large competition for the medals in still-life painting,

and though as a rule the work was more direct and vigorous than heretofore, there was still a tendency to over-elaboration. Over-painting and retouching may be excusable in painting from the life, where the difficulties of drawing are great, but in still-life painting the work should be as straightforward and as little tortured as possible; the whole picture being placed before the student, his aim should be to render the effect as simply as possible, at the same time carefully finishing the details as he proceeds. In many oil studies the whole ground prepared for painting was roughened by a coat of colour before the commencement of the painting, and this has caused an unmeaning texture spread all over it without regard to the variety of surface required by the different materials of which the group was composed; in others the execution was over-laboured. In the work in oil rewarded by the gold medal the success was due to the good painting of the principal objects; but it seems clear to the Examiners that the background was not studied from nature in combination with the group. The result is a want of harmony and tone between the background and the group, and consequent failure to produce unity of effect.

In water-colour the unskilful use of body-colour to correct careless drawing in many cases destroyed the freshness and transparency which should be the characteristics of works in this material.

NOTE.—The awards of a gold and of a silver medal made to one student for designs were cancelled, as it was shown that the designs were not his own, but had been traced from drawings made by another person.

(g) *By the circulation of books and works of Art which are lent according to the special requirements of any locality.* Collections were lent to nine permanent museums and to eleven local institutions during the year.

On the following page is a Return of Visitors, Receipts, &c., at the Permanent Museums and Public Exhibitions in which contributions were exhibited during 1878.

| Towns. | Date. | No. of Objects. | No. of Paintings, Drawings, &c. | No. of Days open. | Visitors. | Receipts. |
|--------------------------------|-----------------------|-----------------|---------------------------------|-------------------|-----------|------------------|
| <i>Permanent Museums.</i> | | | | | | |
| Burslem..... | January to December.. | 131 | 251 | 310 | 23,000 | £ s. d. Free. |
| Birmingham..... | January to March 30th | 290 | — | 77 | 53,131 | Free. |
| Nottingham..... | January to March 30th | 511 | 163 | 77 | 22,343 | 87 14 4 |
| "..... | July to December..... | 371 | 404 | 155 | 173,949 | 1,912 17 6 |
| Stirling..... | January and December | 84 | 176 | 310 | 35,261 | Free. |
| Hanley..... | January to December.. | 114 | 93 | 310 | 35,045 | Free. |
| Greenock..... | January to March 30th | — | 394 | 77 | 2,100 | Free. |
| Glasgow..... | January to March 2nd | 357 | — | 53 | 38,572 | Free. |
| Edinburgh..... | January to December.. | 444 | 167 | — | — | — |
| Bethnal Green..... | January to December.. | 250 | 97 | — | — | — |
| <i>Exhibitions.</i> | | | | | | |
| Keighley..... | January..... | 65 | 96 | 18 | 10,000 | Free. |
| Ipswich..... | January and February. | — | 101 | 22 | 3,751 | 84 9 6 |
| Southampton (H. I.) | January to March..... | — | 187 | 77 | 5,381 | Free. |
| Sheffield (School of Art)..... | February and March... | — | 275 | 9 | 3,820 | 105 3 0 |
| Croydon..... | February..... | — | 112 | 5 | 495 | Free. |
| Paris (International) | May to November..... | 101 | 213 | — | — | — |
| Manchester..... | May to August..... | 223 | — | 76 | 61,443 | 1,509 15 1 |
| Dublin..... | August and September | 255 | — | 36 | 17,780 | Free. |
| Hastings..... | September to December | 351 | 429 | 68 | 21,500 | 14 3 3 |
| Hull..... | October to December.. | 318 | 141 | 70 | 3,915 | 47 5 3 |
| Burnley..... | October and November | — | 37 | 16 | 2,500 | Free. |
| Total 1878..... | | 3,865 | 3,396 | 1,767 | 513,986 | 3,761 7 11 |
| Total since 1855..... | | 37,573 | 35,831 | 14,665 | 9,119,402 | 186,512 13 3 |

(h) *By Grants in aid of the purchase of examples, apparatus, and fittings.*

In 1876 the sum granted was £2,243 on 580-requisitions.

„ 1877 „ „ „ 3,354 on 607 „ „
„ 1878 „ „ „ 2,229 on 507 „ „

This aid has to be supplemented by part defrayment by the local committees, the Department only granting 50 per cent. of the cost.

Summary.

The *grand total* of persons taught drawing, painting, or modelling through the agency of the Department has been as follows during the last three years:—

1876.
530,412

1877.
610,620

1878.
727,874

The *Payments on Results* of examination :—

| Nature of Payments. | 1876. | 1877. | 1878. |
|------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|----------|----------|
| 1st Grade.—1s., 1s. 6d., 2s. 6d., and 5s. on account of children taught and examined in Elementary Day Schools..... | 264,294 | 332,298* | 365,785* |
| 2nd Grade.—10s. on account of students in Schools of Art and Art Classes; Pupil Teachers in Elementary Day Schools, and students in Training Colleges..... | 14,587 | 16,505 | 15,830 |
| Local Advanced Art Examination, £1, £2, or £3 per student successful..... | — | 206 | 224 |
| 3rd Grade.—1s. on account of elementary works executed in Schools of Art, Art Classes, and Science Classes..... | 2,829 | 3,390† | 2,907† |
| 3rd Grade.—20s. on account of advanced works executed in Art Classes..... | — | 53 | 31 |
| 3rd Grade.—40s.† on account of advanced works executed in Schools of Art and in Science Classes..... | 948 | 958† | 830† |
| 3rd Grade.—£3 on account of free studentships in Schools in Art..... | 187 | 160 | 151 |
| 3rd Grade payment of £5 for each student prepared for a National Scholarship..... | 4 | 6 | — |
| 3rd Grade Certificate.—Payment of £10 for each student obtaining an Art-Teacher's Certificate..... | 25 | 20 | 39 |
| Total..... | 282,874 | 353,596 | 385,797 |

Prizes.—The number of prizes awarded has been as follows :—

| Nature of Prize. | 1876. | 1877. | 1878. |
|-------------------------------|--------|--------|--------|
| 1st Grade Prizes..... | 16,012 | 27,041 | 25,062 |
| 2nd Grade Prizes..... | 3,756 | 5,145 | 6,497 |
| 3rd Grade Prizes | 1,905 | 1,107 | 1,236 |
| Advanced Local Art Prizes.... | — | — | 35 |
| National Competition Prizes.. | 212 | 244 | 299 |

Conclusion.—In the five years 1874-78 the number of institutions in which instruction is given in drawing or in higher Art, with the aid of the Department, and subject to its inspection, has increased from 3,202 to 5,238. The number of persons taught, and of exercises and works examined, has more than doubled during the same period, while the total amount of the aid given by the Department in the form of

* These numbers are the total numbers of the children on whose account payments were made, but as in many cases more than one payment per child has been allowed since 1876, the actual *number of payments* has been greater than the number above given for 1877-78.

† These are the numbers of those students who earned full payments under the rules of the Directory, with the addition of one payment to each school for those students who earned less than the full grant.

‡ This payment was raised in 1877 from 30s. to 40s.

payments on the results of this instruction, as tested by examinations, has risen from £33,921 in 1874 to £51,082 in 1878, or upwards of 50 per cent. of increase, an amount which compares favourably with the increase of the means of instruction and the number of persons taught.

As to No. 2. The South Kensington Museum as the central repository for objects of Art, to be circulated thence throughout the country.¹

The objects purchased for the Art Collection in 1878 were 513, and their cost £5,487. The following are particulars respecting them, and of the entire purchases, up to date.

| Description. | Cost to 31 Dec. 1877. | Purchases from 31 Dec. 1877, to 31 Dec. 1878. | Total amount of purchases from the be- ginning of the Collec- tions to 31 Dec. 1878. |
|----------------------------------------------------------------------|--------------------------|--------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| | | | £ s. d. |
| Sculpture in marble, stone, &c. | 20,312 4 11 | 1,266 5 0 | 21,578 9 11 |
| Mosaics in stone and glass..... | 2,336 18 5 | — | 2,336 18 5 |
| Carvings in ivory, bone, and tortoise-shell..... | 18,970 11 6 | 18 0 0 | 18,988 11 6 |
| Woodwork, furniture, &c. | 27,143 0 8 | 1,042 0 8 | 28,185 1 4 |
| Metal work..... | 23,324 17 4 | 226 16 11 | 23,551 14 3 |
| Coins and medals..... | 1,909 7 11 | — | 1,909 7 11 |
| Arms and armour | 4,005 6 4 | 72 14 0 | 4,078 0 4 |
| Silversmiths' work..... | 16,540 6 3 | 294 17 0 | 16,835 3 3 |
| Jewellery and goldsmiths' work..... | 18,210 16 6 | 2 10 6 | 18,213 7 0 |
| Enamels on metal..... | 23,501 18 8 | 122 10 3 | 23,624 8 11 |
| Earthenware and stoneware..... | 26,683 9 11 | 328 17 10 | 27,012 7 9 |
| Porcelain..... | 10,258 15 6 | 127 3 7 | 10,385 19 1 |
| Glass vessels, &c. | 5,426 5 8 | 149 2 4 | 5,575 8 0 |
| Painted and stained glass | 2,039 17 11 | — | 2,039 17 11 |
| Leather work, including bookbinding. | 1,258 3 2 | 0 15 0 | 1,258 18 2 |
| Textile fabrics, including embroidery.. | 8,815 4 8 | 781 19 0 | 9,597 3 8 |
| Lace | 1,269 7 0 | 13 10 0 | 1,278 17 0 |
| Musical instruments..... | 3,922 13 0 | 10 10 0 | 3,933 3 0 |
| Paintings in oil, copies of ornament in tempera, &c. | 5,208 6 7 | 529 3 0 | 5,737 9 7 |
| Water-colour and other drawings, miniatures, illuminations, &c. | 6,263 14 9 | 500 8 6 | 6,764 3 3 |
| Meymar collection of Arabian Art, &c. Not distributed..... | 2,261 0 0 | — | 2,261 0 0 |
| | 300 0 0 | — | 300 0 0 |
| Total..... | 229,958 6 8 | 5,487 3 7 | 235,445 10 3 |

¹ N.B.—For particulars as to the Museum itself, admission of visitors and students, see under heading Museums, p. 9.

The Expenditure at South Kensington from 1st April, 1878, to 31st March, 1879, was—

| Heads of Service. | Amount. £ s. d. |
|-------------------------------------------------------|----------------------|
| Administration :— | |
| A. 1. Salaries of Staff | 5,946 3 2 |
| Grants in aid of Schools to Science and Art :— | |
| B. 1. Science | 38,989 0 8 |
| 2. Salaries of National Art Training School | 2,078 13 5 |
| 3. Maintenance of Students | 2,567 7 9 |
| 4. Public Elementary Schools | 28,648 15 3 |
| 5. Artisans attending Night Classes | 19,939 8 0 |
| 6. National Scholarships, &c. | 2,501 10 0 |
| 7. Local Secretaries | 1,446 0 1 |
| 8. Preparation of Papers, &c., for Examinations ... | 6,538 1 11 |
| 9. Inspection and Examination | 14,855 9 2 |
| 10. Local Committees | 1,590 6 10 |
| 11. Prizes | 10,103 1 0 |
| 12. Scholarships | 940 0 0 |
| 13. Grants for Examples | 5,200 9 10 |
| 14. Building Grants | 1,975 12 6 |
| Expenses of Purchases, Circulation, &c. :— | |
| C. 1. Salaries | 1,273 3 10 |
| 2. Science Divisions | 1,521 10 1 |
| 3. Works of Art | 6,000 2 7 |
| 4. Reproductions of Works of Art | 1,496 16 6 |
| 5. Hire of Specimens | 45 0 0 |
| 6. Photographing Art Objects, &c. | 678 16 6 |
| 7. Specimens | 995 19 0 |
| 8. Exchange of Works | 294 10 6 |
| 9. Art Library | 2,098 7 5 |
| 10. Preparation, &c. of Catalogues | 1,992 0 1 |
| 11. Carriage, Materials, &c. | 2,710 18 5 |
| South Kensington Museum :— | |
| D. 1. Salaries | 7,316 10 11 |
| 2. Occasional Professional Assistance | 1,297 1 6 |
| 3. Police | 8,755 6 5 |
| 4. Furniture, Fittings, and Materials | 5,231 9 9 |
| 5. Artisans, Cleaners, Labourers, &c. | 8,722 11 10 |
| 6. Heating and Lighting | 8,439 13 9 |
| Services common to the several Divisions :— | |
| E. 1. Temporary Clerks, Assistants, &c. | 9,850 3 6 |
| 2. Attendants, Messengers, &c. | 13,132 7 0 |
| 3. Travelling | 8,034 7 2 |
| 4. Incidental expenses | 551 9 2 |
| F. 1. Salaries and Wages, &c. | 2,657 10 11 |
| 2. Travelling | 109 16 0 |
| 3. Incidental Expenses | 57 5 2 |
| 4. Police | 2,400 9 8 |
| 5. Furniture, Fittings, Materials, &c. | 1,014 2 9 |
| 6. Heating and Lighting | 1,203 4 5 |
| 7. House Rent | 160 0 0 |
| | <u>£240,369 14 5</u> |

As to 3. The Branch Museums supported by the State, and Institutions which receive aid subject to the superintendence of the Science and Art Department.

| | | £ | s. | d. |
|----------------------------------------------------|-----|--------|----|----|
| Branch Museum, Bethnal Green | ... | 7,602 | 8 | 11 |
| For particulars, see under heading Museums, p. 14. | | | | |
| Royal Society | ... | 4,000 | 0 | 0 |
| School of Mines and Geological Museums | ... | 8,736 | 9 | 0 |
| Edinburgh Museum of Science and Art | ... | 10,754 | 5 | 5 |
| See under heading Scotland, Exhibitions, p. 66. | | | | |
| Dublin Museum of Science and Art | ... | 11,101 | 0 | 4 |
| See under heading Ireland, Exhibitions, p. 78. | | | | |
| Royal College of Science, Dublin | ... | 6,792 | 2 | 3 |
| Royal Hibernian Academy | ... | 300 | 0 | 0 |
| See under heading Ireland, Exhibitions, p. 74. | | | | |
| Royal Zoological Society | ... | 500 | 0 | 0 |
| Geological Survey | ... | 23,306 | 2 | 8 |

The whole amount expended on Science and Art during the year is thus summarised—

| | | 1878-9. | 1879-80. | Estimate. |
|----------------------------------------------|-----|-----------------|-----------|-----------|
| Science and Art Department, S. Kensington :— | | £ | s. | d. |
| A. Administration | ... | 5,946 | 3 | 2 |
| B. Schools of Science and Art | ... | 137,382 | 16 | 5 |
| C. Expenses of Purchases, &c. | ... | 18,107 | 4 | 11 |
| D. South Kensington Museum | ... | 39,762 | 14 | 2 |
| E. Services common to the several Divisions | ... | 31,568 | 6 | 10 |
| Branch Museum, Bethnal Green | ... | 7,602 | 8 | 11 |
| Royal Society | ... | 4,000 | 0 | 0 |
| School of Mines and Geological Museum | ... | 8,736 | 9 | 0 |
| Edinburgh Museum | ... | 10,754 | 5 | 5 |
| Dublin Museum of Science and Art | ... | 11,101 | 0 | 4 |
| Royal College of Science | ... | 6,792 | 2 | 3 |
| Royal Hibernian Academy | ... | 300 | 0 | 0 |
| Royal Zoological Society | ... | 500 | 0 | 0 |
| Geological Survey of the United Kingdom | ... | 23,306 | 2 | 8 |
| Total | ... | <u>£305,859</u> | <u>14</u> | <u>1</u> |
| | | <u>£322,409</u> | | |

ART GALLERIES AND EXHIBITIONS IN LONDON.

I. GALLERIES PERMANENTLY OPEN.

SIR JOHN SOANE'S MUSEUM, 13, *Lincoln's Inn Fields.*

In the year 1833 Sir John Soane obtained an Act of Parliament for settling and preserving his Museum, Library, and Works of Art in Lincoln's Inn Fields for the benefit of the public, and for establishing a sufficient endowment for their due maintenance.

The Act provides that the governing body shall consist of four Life Trustees and five additional Trustees, elected to hold office for a term of five years, by the following bodies:—

1. The Lord Mayor and Aldermen of the City of London.
2. The President and Council of the Royal Academy.
3. do. do. Royal Society.
4. do. do. Society of Antiquaries.
5. do. do. Society of Arts.

The property and funds of the Museum are vested in the Life Trustees, who control all its financial business and send to Parliament annually a detailed statement of the funds of the Museum, and of all receipts and payments of the preceding year.

The Life Trustees are at present—

PROFESSOR T. L. DONALDSON.
FREDERIC OUVRY, ESQ.
DAVID MOCATTA, ESQ.
ALFRED WATERHOUSE, ESQ.

The Additional Trustees are—

MR. ALDERMAN SYDNEY, for the City of London.
SIR FREDERICK LEIGHTON, P.R.A., for the Royal Academy.
SIR PHILIP DE MALPAS GREY EGERTON, BART., M.P., for the Royal Society.
CHARLES SPENCER PERCEVAL ESQ., for the Society of Antiquaries.
ALAN S. COLE, ESQ., for the Society of Arts.

The Trustees, carrying into effect the provisions of the trust to the fullest extent which the funds placed at their disposal by the founder will admit, have decided the hours of admission to the Museum to be on Tuesdays, Thursdays, and Saturdays in April, May, June, and July ; and on Tuesdays and Thursdays in February, March, and August, from 11 to 5 o'clock.

Persons desirous of obtaining admission to the Museum can apply either to a Trustee, or by letter to the Curator, Mr. J. W. Wild, or personally at the Museum.

Access to the books, drawings, MSS., or permission to copy pictures or other works of Art, is to be obtained by special application to the Trustees or the Curator.

The principal objects of interest in the Museum are :—

Rare editions of architectural and other works, engravings and drawings—a curious folio of the original drawings by J. Thorpe of mansions erected by him in the times of Elizabeth and James I. A collection of more than forty folio volumes of coloured drawings by the architects, Robert and James Adam. A copy in six vols. folio of Pennant's *London*, copiously illustrated with rare prints and original water-colour drawings. Among the illuminated MSS. is a very choice example by Giulio Clovio. Sculpture, antique busts, bas-reliefs, vases, cinerary urns, figures in bronze, and the celebrated sarcophagus brought by Belzoni from Thebes. Pictures by Turner, Ruysdael, Watteau, Canaletti, Callcott, and specially twelve pictures by Hogarth.

THE DULWICH GALLERY.

The greater portion of the pictures here exhibited were collected before 1807, by the picture-dealer, Noel Joseph Desenfans, for Stanislaus, King of Poland. They were originally

intended for a National Gallery at Warsaw ; but the subsequent misfortunes of the king, which ended in the dismemberment of the Polish kingdom, prevented the furtherance of the design, and after the death of the king in 1798, the pictures were left in possession of the collector.

Desenfans at his death, which took place in July, 1807, left the whole of his pictures to Sir Peter Francis Bourgeois, who, acting on a suggestion made to him by John Philip Kemble, made a will in 1810, by which he directed that his pictures should become the property of the Master, Warden, and Fellows of Dulwich College. He further left two sums of £10,000 and £2,000 for the care of the pictures, and for the purpose of extending the west wing of the old College to provide for their reception.

With a view to the due preservation of the pictures, his chief executrix, Mrs. Desenfans, left £500, out of the interest of which an annual dinner was to be provided for the President and Council of the Royal Academy on the occasion of their official visit to the Gallery. She also left plate and linen for use on the same occasions.

The Gallery was commenced in 1812, Sir John Soane being the architect ; it was finished in 1814 ; and in September of that year the pictures were removed to the new Gallery at Dulwich. In March, 1815, the bodies of Mr. and Mrs. Desenfans and Sir P. F. Bourgeois were placed in the mausoleum attached to the Gallery, in accordance with their wishes.

The Collection is open to the public every day, except Sunday, from 10 till 4 in winter, and 10 till 5 in summer.

Students are allowed, under certain restrictions, to copy the pictures. Application must be made to the Governors of Dulwich College. Clerk to the Governors, Mr. J. Watchurst.

THE FLAXMAN GALLERY,

University College, Gower-street.

The hall under the dome of the College, the adjacent apartments, and the staircase, are adorned with works by the late John Flaxman, the first Professor of Sculpture in the Royal Academy. These consist principally of the casts in plaster, from the original clay models of groups of figures, statues, and compositions in alto and basso-relievo.

A large number of drawings by Flaxman, selected by the late Mr. J. A. Foley, R.A., from the contents of the sculptor's cabinet, was added to the Gallery in 1862. The Collection consists of from four to five hundred works of great diversity of subject and of finish. These have been mounted and fixed on screens. They will be exhibited at the Exhibition of the Old Masters at the Royal Academy, 1880.

The public are admitted to the Gallery on Saturdays during the months of May, June, July, and August, from 10 till 4. But persons properly introduced to the Secretary may obtain admission at any time throughout the year between 11 A.M. and 4 P.M.

THE DIPLOMA GALLERY, ROYAL ACADEMY OF ARTS, is open free daily from 11 A.M. to 4 P.M. It contains diploma works of Academicians, pictures that have been bequeathed, and the Gibson bequest of statues and models.

II. GALLERIES PERIODICALLY OPEN.

THE ROYAL ACADEMY OF ARTS,

Burlington House, Piccadilly,

Was founded by George III. in 1769 under certain laws and regulations called the "Instrument of the Foundation." The governing body of the Council is composed of ten

Academicians, who succeed by rotation from the forty, five retiring every year, the President, the Keeper, and the Treasurer being *ex-officio* members. Any addition to or alteration in the laws made by the Council must be sanctioned by the General Assembly of all the Academicians, and subsequently be approved by the Queen, the head of the Institution, before becoming law.

Academicians and Associates are elected by Academicians and Associates together. Academicians must deposit within six months of their election a diploma work of the value of one hundred guineas, to be approved by the Council. Their election must be ratified by the Queen, who signs their diplomas.

The list of Academicians and Associates is as follows:—

ACADEMICIANS.

ALMA-TADEMA, LAWRENCE.
 ANSDELL, RICHARD.
 ARMITAGE, EDWARD.
 ARMSTEAD, HENRY HUGH.
 BARRY, EDWARD M., *Treasurer and Trustee.*
 CALDERON, PHILIP H.
 COOPER, THOMAS SYDNEY.
 COPE, CHARLES WEST, *Trustee.*
 DAVIS, HENRY W. B.
 DOBSON, WM. CHAS. THOS.
 ELMORE, ALFRED.
 FAED, THOMAS.
 FRITH, WILLIAM POWELL.
 GILBERT, SIR JOHN.
 GOODALL, FREDERICK.
 HART, SOLOMON ALEXANDER, *Librarian.*
 HERBERT, JOHN ROGERS.
 HODGSON, JOHN E.
 HOOK, JAMES CLARKE.
 HORSLEY, JOHN CALLCOTT.
 KNIGHT, JOHN PRESCOTT.

LEIGHTON, SIR FREDERICK, *President and Trustee.*
 LESLIE, GEORGE D.
 MARKS, HENRY STACY, 1879.
 MARSHALL, WILLIAM CALDER.
 MILLAIS, JOHN EVERETT.
 ORCHARDSON, WILLIAM QUILLER.
 PETTIE, JOHN.
 PICKERSGILL, FREDERICK RICHARD,
Keeper and Trustee.
 POYNTER, EDWARD J.
 REDGRAVE, RICHARD.
 RICHMOND, GEORGE.
 SANT, JAMES.
 SHAW, RICHARD NORMAN.
 STOCKS, LUMB.
 STREET, GEORGE EDMUND.
 WATTS, GEORGE FREDERICK.
 WELLS, HENRY TANWORTH.
 WOOLNER, THOMAS.
 YEAMES, WILLIAM FREDERICK.

ASSOCIATES.

BARLOW, THOMAS OLDHAM.
 BOEHM, JOSEPH EDGAR.
 BOUGHTON, GEORGE HENRY.
 BURGESS, JOHN BAGNOLD.
 COLE, VICAT.
 CROFTS, ERNEST.
 CROWE, EYRE.
 FILDES, S. LUKE.
 GRAHAM, PETER.
 HERKOMER, HUBERT.
 HOLL, FRANK.
 LANDSEER, THOMAS.
 LE JEUNE, HENRY.
 LONG, EDWIN.
 McWHIRTER, JOHN.

MORRIS, PHILIP RICHARD.
 NICOL, ERSKINE.
 OAKES, JOHN WRIGHT.
 O'NEIL, HENRY.
 OULESS, WALTER WILLIAM.
 PEARSON, JOHN L.
 PRINSEP, VALENTINE CAMERON.
 RIVIERE, BRITON.
 STEPHENS, EDWARD B.
 STONE, MARCUS.
 STOREY, GEORGE ADOLPHUS.
 THORBURN, ROBERT.
 WATERHOUSE, ALFRED.
 WOODINGTON, WILLIAM FREDERICK.

PROFESSORS.

Of *Painting*, EDW. ARMITAGE, R.A.Of *Sculpture*, vacant.Of *Architecture*, EDWARD M. BARRY,
R.A.Of *Anatomy*, JOHN MARSHALL, F.R.S.Of *Chemistry*, A. H. CHURCH.*Secretary*—FREDERICK A. EATON.

Of these Messrs. Alma-Tadema, Marks, Hodgson, and Armstead were elected Academicians; and Messrs. Valentine Prinsep, Luke Fildes, J. McWhirter, G. H. Boughton, and H. Herkomer were elected Associates in 1879. Mr. Samuel Cousins resigned and entered the class of retired Academicians in December, Mr. E. W. Cooke died the 4th of January, 1880.

The Exhibitions held during 1879 were as follows:—

A Winter Exhibition of paintings, drawings, and miniatures by deceased artists. The most noteworthy features were:—

The *Miniatures* (320 in number), principally contributed by the Duke of Buccleuch. Isaac Oliver, Samuel Cooper, and R. Cosway were most numerously represented. The *Drawings* by the old masters, which filled four galleries, two being devoted almost exclusively to Michel Angelo, Raphael, Leonardo da Vinci, and Holbein. 105 were lent by Her Majesty the Queen, 84 by the Duke of Devonshire, and 60 by the University of Oxford. The *Venetian School* of the fifteenth and sixteenth centuries, the best examples being “Virgin and Child, St. Peter, and two Angels,” by Giambellino; “The Rape of Proserpine,” attributed to Titian; and Veronese’s portrait of the Doge Andrea Spinola. The pictures of the *Spanish School* were few and indifferent. Of the *Dutch* painters, B. van der Helst, G. van Eeckhout, Frans Hals, Ruisdael, Cuyp, and Van Gozen were seen to the best advantage.

A Spring Exhibition, at which 1586 works were hung; of these 229 were sold. Four oil-paintings and one water-colour were bought under the Chantrey bequest. They were as follows:—

- “The Waning of the Year,” by Ernest Parton.
- “The Swineherd, Gurth, the son of Beowulf,” by C. E. Johnson.
- “Toil and Pleasure,” by John E. Reid.
- “Their only Harvest,” by Colin Hunter.
- “An Old Mill,” by T. Wade.

Besides these the principal pictures were :—

Landscapes.—“Ending of Summer,” A. Parsons ; “Calming Down,” H. Moore ; “Leafy June,” A. W. Hunt ; “Stronghold of the Seison,” J. Brett ; “Disturbed,” J. Oakes ; “A Little to Earn and Many to Keep,” J. C. Hook ; “Leaves are but Wings on which the Summer flies,” V. Cole ; “Sindbad in the Valley of Diamonds,” A. Goodwin ; “Sea-birds’ Resting-place,” P. Graham.

Figures.—“Elijah,” Sir F. Leighton ; “Return of the Penitent,” J. Fildes ; “The Death-warrant,” J. Pettie ; “A Hearty Welcome,” Alma-Tadema ; “Listed for the Connaught Rangers” and “The Remnants of an Army,” Mrs. Butler ; “Esther” and “Vashti,” E. Long ; “The Gordon Riots,” Seymour Lucas ; “Nausicaa,” E. J. Poynter ; “Evangeline,” F. Dicksee ; “In Manus Tuas, Domine,” B. Riviere ; “The Eve of the Battle of Waterloo,” E. Croft ; “Adversity,” J. Sant ; “Hard Hit,” W. R. Orchardson ; “No Surrender,” A. Gow ; “Priscilla,” F. Boughton ; “A Little Woman,” K. Perugini.

Portraits.—“Mr. Gladstone,” J. E. Millais ; “Mr. T. R. Clayton,” T. E. Hodgson ; “Emily, daughter of W. H. Smith,” P. H. Calderon ; “Mr. S. Cousins,” F. Holl ; “Mr. A. Baldwin,” F. Poynter ; “The Bishop of Lincoln,” E. Long ; “Sir W. Armstrong,” G. F. Watts ; “Rev. Thos. Stevens,” E. J. Gregory.

Sculpture.—“Sir W. Gull,” T. Woolner ; “Archdeacon Moore,” H. H. Armistead ; “Chief Commissioner Erle,” E. B. Stephens ; “Summer Time,” C. B. Lawes ; “Dionysus,” G. Simonds ; “Mr. and Mrs. Poynter,” M. Dalou.

The regulations for exhibiting at the Royal Academy are as follows for 1880 :—

(1) *Time for Sending in Works.*—All works must be punctually sent in on one of the days announced for their reception. These days will be, for paintings and drawings, Monday and Tuesday, 29th and 30th of March ; for sculpture, Wednesday, March 31.

(2) *Mode of describing Works.*—They must be addressed to the Secretary, and be accompanied with a note (written only on the first and third pages), describing them as they are meant to be inserted in the Catalogue. No advertisement, unnecessary quotation, or narrative, can be admitted. At the back of each frame must be written the name and address of the Artist, with a title or description of the picture, and the number (if there be more than one) to which it refers in his List. This information must also be repeated, with great distinctness and accuracy, on a label attached by a string to the top of each frame, and made to hang

over in front, as also to each piece of sculpture. These labels can be procured from the leading frame-makers. It is necessary that these regulations, more especially the last, should be strictly complied with, in order to avoid delay and inconvenience, as well as inaccuracy in the Catalogue.

(3) *Number of Works allowed.*—No Artist is allowed to send or exhibit more than eight different works.

(4) *Size of Frames, Margins, &c.*—Each picture, or drawing, must be in a separate frame, except very small miniatures or sculptured gems, any number of which may be placed in a frame not exceeding six by five, or thirty square inches, and shall be considered as one Picture ; or, if a series of designs from one story be at any time admitted in the same frame, they must be enumerated as distinct pieces.

All pictures and drawings must be in gilt frames. Oil paintings under glass, and drawings with wide margins are inadmissible. Excessive breadth in frames as well as projecting mouldings may prevent pictures obtaining the situation they otherwise merit ; and oval frames should be avoided, as they are difficult of arrangement. The frames of miniatures whose greatest dimension is six inches must not exceed two inches in width and one inch in depth, and in no instance must exceed two inches and a half in width and one inch in depth. No miniatures will be admitted in outer cases, unless they are made to fit close to the gilt frames ; and gold mountings, arched tops, and coloured borderings of every description are inadmissible.

(5) *Works Inadmissible.*—No works which have been already publicly exhibited in London ; no copies of any kind (excepting paintings in enamel, and impressions from unpublished medals, in which case the name of the original designer must be specified) ; no mere transcripts of the objects of natural history ; no vignette portraits, nor any drawings without backgrounds (excepting architectural designs), can be received.

(6) *Selection of Works.*—All works sent for exhibition are submitted to the judgment of the Council, whose decision is final, and is officially communicated by letter to every contributor.

(7) *Sale of Works.*—The prices of works to be disposed of may be communicated to the Secretary, and will be entered in the Price Catalogues placed on a table in one of the Galleries. All purchases will be registered, but the Academy can undertake no responsibility with regard to the payment for the works purchased.

(8) *Close of the Exhibition.—Delivery of Works.*—Before the closing of the Exhibition every exhibitor will receive a separate printed order for the delivery of each one of his works. These must be properly filled in and signed by the Artist, and presented by the person sent to claim the work, who must sign a receipt for it in a book provided for the purpose. No work will be delivered up without the production of the order.

All works must be removed within ten days from the closing of the Exhibition.

(9) *Privileges of Exhibitors.*—Each Exhibitor is entitled to a ticket of admission to the Exhibition, as also to the ensuing Winter Lectures and Winter Exhibition of Old Masters. They may be obtained by personal application at the Royal Academy. When works are described as the *joint* performance of *several* Artists, the first mentioned in the description will alone be entitled to the above tickets.

. Every possible care will be taken of works sent for exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss; nor can it undertake to pay the carriage of any package which may be presented by carriers. Artists residing in the country or abroad should consign their works to an agent in London, who will defray the necessary expenses.

For particulars respecting the Academy Schools see p. 93.

THE SOCIETY OF PAINTERS IN WATER-COLOURS,

5, *Pall Mall East,*

Keeper—MR. E. W. HAIGH.

This Society consists of thirty members, in whom is vested all its property.

They are as follows:—

President—SIR JOHN GILBERT, R.A.

Treasurer—GEORGE H. ANDREWS.

Secretary—ALFRED D. FRIPP.

ALMA-TADEMA, L., R.A.

BOYCE, G. P.

CALLOW, WILLIAM.

ANDREWS, GEORGE H., F.R.G.S.

DAVIDSON, CHARLES.

DANBY, THOMAS.

DODGSON, GEORGE.

DOBSON, WILLIAM C. T., R.A.

DUNCAN, EDWARD.

FOSTER, BIRKET.

FRIPP, GEORGE A.

GLENNIE, ARTHUR.

GOODALL, WALTER.

GOODALL, EDWARD A., *Trustee.*

HAAG, CARL, *Hofmaler to H.R.H. the Reigning Duke of Saxe-Coburg and Gotha.*

HUNT, ALFRED W., *Trustee.*

JACKSON, S.P.

JENKINS, JOSEPH J., F.S.A., *Trustee.*

JOHNSON, E. KILLINGWORTH.

NAFTEL, PAUL J.

NEWTON, ALFRED P.

PALMER, SAMUEL.

POWELL, FRANCIS.

RICHARDSON, T. M.

TAYLER, FREDERICK, *Trustee.*

WATSON, J. D.

WILLIS, H. BRITtan.

Associate exhibitors are admitted at the discretion of the members without any absolute limit as to numbers. Six of

them may be ladies. They must be natives of or resident in the United Kingdom. The Associate Exhibitors are as follows:—

| | |
|---------------------------------------------------------------------------|-------------------------|
| ALLINGHAM, HELEN, MRS. | LOCKHART, W. E., R.S.A. |
| ANGELL, HELEN C., MRS., <i>Flower Painter in Ordinary to Her Majesty.</i> | LLOYD, TOM. |
| BRADLEY, BASIL. | MARSH, ARTHUR H. |
| BRANWHITE, CHARLES. | MARKS, H. STACY, R.A. |
| BREWTNALL, EDWARD F. | MACBETH, R. W. |
| BRIERLY, OSWALD W., <i>Marine Painter to the Queen.</i> | MONTALBA, CLARA, MISS. |
| BARNES, ROBERT. | MOORE, H. |
| BUCKMAN, EDWIN. | MARSHALL, HERBERT M. |
| COLLINGWOOD, WILLIAM. | NORTH, J. W. |
| COX, DAVID, JUN. | PARKER, J. |
| CRIDDLE, MRS. H. | READ, SAMUEL. |
| DUNCAN, WALTER. | RIVIERE, HENRY PARSONS. |
| EVANS, SAMUEL T. G. | RADFORD, EDWARD. |
| GILLIES, MARGARET. | RIGBY, CUTHBERT. |
| GOODWIN, ALBERT. | SHIELDS, FREDERICK J. |
| HALE, WILLIAM MATTHEW. | SMALLFIELD, F. |
| HARRISON, MARIA, MISS. | TAYLER, NORMAN. |
| HUNT, HOLMAN. | WHYTE, H. CLARENCE. |
| HOPKINS, ARTHUR. | WEBER, OTTO. |
| LAMONT, R. T. | WAITE, R. THORNE. |
| | WALLIS, HENRY. |

Honorary members to the number decided on by the members are also admitted. They at present consist of:—

HER ROYAL HIGHNESS THE PRINCESS LOUISE, MARCHIONESS OF LORNE.
 THE RIGHT HON. WILLIAM EWART GLADSTONE, M.P., &c. &c.
 SIR RICHARD WALLACE, BART., M.P.
 PRESCOTT HEWETT, F.R.S.
 JOHN RUSKIN, LL.D.

Associate Exhibitors are elected by ballot on the fourth Monday in March in each year; candidates' works must be sent in on the Monday previously. Three finished drawings, framed as for exhibition, are required to be submitted by a candidate, but may be accompanied by other drawings and studies. The elections in March, 1879, were Mrs. H. Angell and Mr. Herbert Marshall.

The Exhibitions, which are confined to the works of members and Associates, are held twice in the year, opening in April and December, for a period of three months in each case.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS,
53, Pall Mall,

Secretary—MR. H. F. PHILLIPS,

Was formed in the year 1831, as the “New Society of Painters in Water-Colours,” a title which was afterwards changed to its present one.

The Institute consists of members limited in number to 100; in these is vested the control and arrangement of its affairs. There are also hon. members and lady members.

The officers consist of a President, Vice-President, Treasurer, Secretary, and two Auditors, who are all elected annually.

The following is a list of the members, hon. members, and lady members:—

MEMBERS.

President.—HAGHE, L.

Vice-President.—LEITCH, W. L.

ABEOLON, JOHN, *Treasurer*.
 AUMONIER, J.
 BACH, GUIDO R.
 BALE, EDWIN.
 BEAVIS, R.
 BOUGHTON, G. H., A.R.A.
 BOUVIER, AUGUSTUS.
 CARRICK, ROBERT.
 CARTER, HUGH.
 CATTERMOLE, CHARLES.
 CLAUSEN, G.
 COLLIER THOMAS.
 CORBOULD, EDWARD H.
 D'EGVILLE, J. H.
 FAHEY, EDWARD H.
 FAHEY, JAMES.
 FULLEYLOVE, J.
 GOW, A. C.
 GREEN, C.
 GREEN, TOWNELEY.
 GREGORY, E. J.
 HARDY, JAMES.
 HARGITT, EDWARD.
 HAYES, EDWIN, R.H.A.
 HERKOMER, HUBERT, A.R.A.
 HINE, H. G.
 HINE, HARRY.
 JOHNSON, HARRY.
 HOLLOWAY, C. E.
 HOUSTON, J. A., R.S.A.
 KEELING, W. K.
 KILEURNE, G. G.
 LINDSAY, SIR COUTTS, BART.

LINTON, J. D.
 LUCAS, SEYMOUR.
 LUCAS, W.
 MAPLESTONE, H.
 MAY, WALTER W.
 MITCHELL, P.
 MOLE, J. H.
 MOGFORD, J.
 MORIN, E.
 ORROCK, JAMES.
 PENSON, R. KYRKE.
 PHILP, J. G.
 PIDGEON, H. C.
 ROBERTS, HEN. B.
 SHERRIN, JOHN.
 SIMPSON, WILLIAM.
 SKILL, F. J.
 SMALL, WILLIAM.
 STANILAND, C. J.
 SVER, J.
 TENNIEL, JOHN.
 THOMAS, W. L.
 TOPHAM, F. W. W.
 VACHER, C.
 WARREN, EDMUND G.
 WERNER, CARL.
 WHYMPER, J. W.
 WILSON, T. WALTER.
 WIMPERIS, E. M.
 WOLF, J.
 WOOD, L. J.
 WYLD, W.

HON. MEMBERS.

BONHEUR, ROSA, MADLLE.
 BROWNE, HENRIETTE, MADAME.
 GALLAIT, L.
 GOODALL, FRED., R.A.

HERBERT, J. R., R.A.
 ISRAELS, JOSEF.
 MILLAIS, J. E., R.A.

LADY MEMBERS.

CHASE, MISS MARIAN.
 CORBAUX, MISS FANNY.
 CORBAUX, MISS LOUISA.
 DUFFIELD, MRS. WILLIAM.
 FARMER, MISS EMILY.
 GOW, MISS MARY L.

LINDSAY, LADY (of Balcarres).
 MARGETTS, MRS. MARY.
 MURRAY, MRS. ELIZABETH.
 OLIVER, MRS. W.
 SETCHEL, MISS SARAH.
 SMITH, MRS. CLARENDON.

Two Exhibitions were held in 1879, one commencing 7th December, 1878, and closing 1st March, 1879; and the other commencing 21st April, and closing 9th August, 1879.

The Exhibitions are confined entirely to works of the members, honorary members, and lady members.

The election of members is by ballot, and is held annually in March. Each candidate is required to submit three water-colours for the inspection of the members at the time of election. At the election in 1879, although there were a large number of candidates, no members were elected, although subsequently the following were elected by acclamation:—Messrs. G. H. Boughton, A.R.A., Frank W. W. Topham, and Sir Coutts and Lady Lindsay. The Hon. President, Mr. Henry Warren, died on the 23rd of December.

THE SOCIETY OF BRITISH ARTISTS,

Suffolk-street, Pall Mall East.

Secretary—MR. THOMAS ROBERTS.

This Society was incorporated in 1847, and is governed by a committee of six. The members are fifty-seven in number, and have a preference in hanging. At the Fifty-sixth Exhibition, of 793 works hung, 150 were those of members.

There are two Exhibitions—one in the spring and one in the winter. The former opens in March and closes in July, the latter opens in November and closes in January. Two

members were elected in 1879—Mr. H. H. Cauty and Mr. W. Holyoake.

The rules for exhibitors are the usual ones, but at the Spring Exhibitions drawings must be framed close or with gilt mounts, whilst at the Winter Exhibitions white mounts are admissible. Ten per cent. is charged on works sold. The sales in 1879 are said to have been very good.

Sending-in days, first Monday and Tuesday in March and November.

THE SOCIETY OF LADY ARTISTS,
48, Great Marlborough-street.

Honorary Secretary—MISS M. ATKINSON.

This Society, formerly "The Society of Female Artists," was reorganised in 1865. It consists of twenty professional members—two of whom, Miss S. S. Warren and Mrs. Withers, died during the past year—three Associates, and thirteen honorary members. Its affairs are managed by the professional members, who are elected from the Associates. Associates are chosen by merit, professionals alone being eligible.

Pictures and drawings by non-members are hung at the Annual Exhibition, which opens in March, subject to the approval of the Hanging Committee. Should, however, exhibitors be non-professional, a fee of 10s. 6d. or 21s. is charged, according to the number of pictures hung. Commission on sales, 10 per cent.

At the Exhibition held last spring 835 works were hung, and 500 were not able to be placed.

Agent, Jennings, 16, Duke-street, Manchester-square.

A Costume Life Academy is held in connection with the Society on Tuesdays and Fridays, from 1 till 5. Instructor, Mr. W. H. Fisk. Fee, professional, for term of three months, £3 3s.; non-professional, £4 4s.

THE DUDLEY GALLERY.

*Egyptian Hall, Piccadilly.**Secretary—MR. McNAIR.*

Under the above name a Society was formed about fifteen years ago by certain Artists and amateurs who considered that no sufficient opportunity was afforded for the exhibition of drawings by Artists who were not members of either of the older Water-colour Societies.

In the course of two or three years it was felt that the expenses of the Society might be better borne if other exhibitions could be held, so that the Gallery might be filled throughout the year. Accordingly a Winter Exhibition of Cabinet Pictures was started, and some time later one of works in Black and White. But both these latter are under the control of different committees to that of the parent Exhibition, and merely rent the Gallery for the term for which they use it.

It was prominently stated when the Society was first formed that every work would have an equal chance of being hung in proportion to its merits ; but as an examination of the Catalogue shows that at the last Exhibition forty-four works were contributed by ten members of the Committee, it hardly seems as if this good resolution were now adhered to, especially as the limit is five to each contributor.

At the Exhibition, which opened in February and closed on the 17th of May, 642 Drawings were hung.

At the Seventh Black and White Exhibition, which opened in June and closed in August, 586 works were hung.

At the Thirteenth Winter Exhibition of Cabinet Pictures in Oil, which opened on the 24th of November, 477 works found a place.

The rules for admission of works are the usual ones, save that at the Water-colour Exhibition the frame must be gilt, and for drawings measuring thirty inches or more either way the frame and margin must not exceed five inches ; between thirty

and eighteen, four inches ; and less than eighteen, three inches. Not more than five works by any person will be received.

At the Black and White Exhibition the examples admitted are :—Charcoal, crayon, Indian ink, pen and ink, pencil, and sepia drawings, etchings, drawings on the block, engravings by living engravers, proofs of original lithographs and woodcuts. The margins allowable are the same as for water-colours. There is no limit of number as to the drawings which may be sent.

At the Exhibition of Cabinet Pictures in Oil, if their canvas size is under eighteen inches, three may be sent ; if over that size only two.

The commission on sales at the Black and White Exhibition is 10 per cent. ; at the others $7\frac{1}{2}$ per cent.

THE CRYSTAL PALACE PICTURE GALLERY.

Superintendent—MR. C. W. WASS.

This Exhibition differs from others in that it is open throughout the year, pictures can be received at any time, and when sold can be at once removed. It contains more than 1,200 pictures. The commission charged is 10 per cent., and the sales now average over £7,000 a year. In order to induce artists of merit to exhibit, medals are offered each year. The following were awarded on the 23rd April, 1879.

TO ENGLISH ARTISTS.

CLASS A.—FOR HISTORY OR FIGURE SUBJECTS IN OIL.

| | | | | | | | | |
|---------------------------------------|-----|-----|-----|-----|-----|-----------------|-----|----------------------------------|
| “The Cloister Well” | ... | ... | ... | ... | ... | E. R. Taylor | ... | Gold Medal. Value £26 5s. |
| “Entangled” | ... | ... | ... | ... | ... | J. C. Waite | ... | Silver Medal.—Sold. Value £8 8s. |
| “A Litter of Rabbits” | ... | ... | ... | ... | ... | A. Stocks | ... | Silver Medal.—Sold. |
| “The Vicar’s little Daughter” | ... | ... | ... | ... | ... | J. Hayllar | ... | ” ” |
| “Scene from ‘The School for Scandal’” | ... | ... | ... | ... | ... | E. G. Girardot | ... | ” ” |
| “Looking Out” | ... | ... | ... | ... | ... | Haynes King | ... | Bronze Medal.—Sold. |
| “Covenants on their Way to Prison” | ... | ... | ... | ... | ... | Miss E. Conolly | ... | ” ” |
| “Pets” | ... | ... | ... | ... | ... | J. Morgan | ... | ” ” —Sold |

CLASS B.—FOR LANDSCAPES, SEA-PIECES, ANIMALS, AND OTHER SUBJECTS.

| | | | | | | | | |
|----------------------------------------|-----|-----|-----|-----|-----|-------------------|-----|---------------|
| “A Landscape” | ... | ... | ... | ... | ... | A. L. Vernon | ... | Gold Medal. |
| “Red Granite Rocks, Coast of Brittany” | ... | ... | ... | ... | ... | F. W. Meyer | ... | Silver Medal. |
| “La Perche—a Valley in Brittany” | ... | ... | ... | ... | ... | Y. King | ... | ” ” —Sold. |
| “Harvest-time in the Carse o’ Gowrie” | ... | ... | ... | ... | ... | D. Cameron | ... | ” ” |
| “Waiting” | ... | ... | ... | ... | ... | H. Caffieri | ... | ” ” —Sold. |
| “Langstrath, Borrowdale” | ... | ... | ... | ... | ... | J. Peel | ... | Bronze Medal. |
| “Brook and River” | ... | ... | ... | ... | ... | R. Gallon | ... | ” ” |
| “A Misty Morning” | ... | ... | ... | ... | ... | L. C. Nightingale | ... | ” ” —Sold. |

CLASS C.—FOR WATER-COLOUR DRAWINGS, IRRESPECTIVE OF SUBJECT.

| | | | | | | | |
|---------------------------------------|-----|-----|-----|----------------|-----|-----|-------------------|
| “Ullswater Lake, Moonlight” | ... | ... | ... | W. Hall | ... | ... | Gold Medal.—Sold. |
| “Shower passing on the Mediterranean” | ... | ... | ... | Henry Moore | ... | ... | Silver Medal. |
| “Peat Moss—Head of Loch Awe” | ... | ... | ... | D. Law | ... | ... | “ ” |
| “Notre Dame” | ... | ... | ... | Hughson Hawley | ... | ” | ” |
| “Pensativa” | ... | ... | ... | L. L. Pocock | ... | ” | ” |
| “The Butter Tower, Rouen Cathedral” | ... | ... | ... | T. C. Dibdin | ... | ... | Bronze Medal. |
| “Barkers at Work” | ... | ... | ... | R. Rasell | ... | ” | ” |
| “A Gleam of Sunshine” | ... | ... | ... | E. Hargitt | ... | ” | ” |

TO ARTISTS AND COLLECTORS. THE SPECIAL GOLD MEDAL.

CLASS F.—FOR THE BEST PICTURE EXHIBITED, WITHOUT REGARD TO SCHOOL,
STYLE, OR SUBJECT, BY A LIVING ARTIST.

| | | | | | | | |
|-------------|-----|-----|-----|-------------|-----|-----|---------------------------------|
| “Dowsabell” | ... | ... | ... | T. Davidson | ... | ... | { Special Gold Medal. —Sold. |
|-------------|-----|-----|-----|-------------|-----|-----|---------------------------------|

TO FOREIGN ARTISTS.

CLASS D.—FOR HISTORY OR FIGURE SUBJECTS IN OIL.

| | | | |
|----------------------------------------|---------------|-----|---------------------|
| “Marriage in a Swedish Village Church” | B. Nordenberg | ... | Gold Medal.—Sold. |
| “Tireing the Wheel” | Charles Frère | ... | Silver Medal. |
| “Village Choir Practising” | H. Sondermann | ... | “ ” |
| “The Fortune Teller” | L. Vollmar | ... | “ ” |
| “Aunty’s Visit” | C. Kronberger | ... | “ ” |
| “The Spirit of the Age” | T. Cederstrom | ... | Bronze Medal.—Sold. |
| “Dinner-time for Toby” | F. A. Neuhuys | ... | “ ” |
| “My Sister’s Favourite” | G. Meyer | ... | “ ” |

CLASS E.—FOR LANDSCAPES, SEA-PIECES, ANIMALS, AND OTHER SUBJECTS.

| | | | |
|-----------------------------------------|-----------------|-----|---------------------|
| “Morning in the Park” | K. Kroner | ... | Gold Medal. |
| “Village after a Storm” | F. Bauck | ... | Silver Medal.—Sold. |
| “Interior of St. Lambert’s, Düsseldorf” | V. St. Lerche | ... | “ ” |
| “Landscape, with Cattle” | H. Baisch | ... | “ ” |
| “Beech Wood with Hunters, Evening” | E. Weichberger | ... | “ ” |
| “On the Swedish Coast” | O. Jernberg | ... | Bronze Medal. |
| “When the leaves fall” | H. Deiters | ... | “ ” |
| “A Partridge” | F. Heimerdinger | ... | “ ” |

Judges—W. P. FRITH, R.A., J. C. HORSLEY, R.A., G. H. BOUGHTON, A.R.A.

THE GROSVENOR GALLERY.

Proprietor—SIR COUTTS LINDSAY, BART.

Assistant Directors—MESSRS. J. COMYNS CARR AND C. E. HALLE.

Secretary—MR. J. W. BECK.

The Grosvenor Gallery, belonging to Sir Coutts Lindsay, was started in 1877 “with the intention of giving special advantages of exhibition to Artists of established reputation, some of whom had previously been imperfectly known to the public.”

Pictures are only admitted on the invitation of the Proprietor.

The Winter Exhibition, which opened in January, 1879, comprised a display of drawings by the old masters and a selection of the works of living water-colour painters. The Spring Exhibition, which opened on the 1st of May, consisted of contributions from contemporary artists. The features of the collection were :—

Mr. Burne Jones's "Annunciation" and a series of Paintings illustrating the Story of Pygmalion; Mr. Watts's Portrait of himself, "Paolo and Francesca," and "Orpheus and Eurydice;" Mr. Herkomer's large drawing, "Light, Life, and Melody;" Mr. C. Lawson's "Hop Gardens in Kent;" and a bronze figure of "An Athlete," by Mr. W. B. Richmond.

OTHER EXHIBITIONS HELD IN LONDON DURING 1879.

The French Gallery, 120, Pall Mall. The 27th Exhibition of Pictures by British and Foreign Artists.—May to July.

The Twenty-seventh Winter Exhibition.—November and December.

Messrs. Agnew and Sons, The Old Bond-street Galleries.—In January. A Collection of Water-Colours.

Thos. McLean's Gallery, 7, Haymarket.—In February and March. Four pictures of Trafalgar by the Cavaliero E. de Martino.

The Fifteenth Annual Exhibition of Paintings by Artists of the British and Foreign Schools.—During April and following months.

The Sixteenth Annual Exhibition of Water-Colour Drawings, by Artists of the British and Foreign Schools.—During November and December.

Goupil and Co.'s, 25, Bedford-street, Covent-garden.—Fifth Annual Exhibition of Continental Pictures.—During May, June, and July. Gérôme's Bronze—"The Gladiators," De Neuville's "Le Bourget," and Meissonnier's "The Two Van Der Veldes," and other pictures.

The Fine Art Society's Galleries, 148, New Bond-street.—An Exhibition illustrative of Etching, and comprising the Collection of Etchings belonging to Mr. Seymour Haden, accompanied by Notes on Etching written by that gentleman.—During January and following months.

The Drawings of the late Henry Dawson, for the Benefit of the Artists' Benevolent Fund.—During March and April. A Loan Collection of Drawings by Samuel Prout and William Hunt, illustrated with Notes by Mr. Ruskin.—During November and December.

The Doré Gallery, 35, New Bond-street.—Open all the year. “Christ leaving the Prætorium,” “Christ entering the Temple,” “The Brazen Serpent,” and other pictures by Gustave Doré.

Messrs. Toths, 5, Haymarket.—Pictures by Modern Foreign and English Artists: In May and June, and again in November and December.

The Old British Gallery, 57, Pall Mall.—Exhibition of select Modern Pictures of the English School.—Open throughout the year.

Messrs. Dowdeswell and Dowdeswell, 36, Chancery-lane.—An Exhibition of the works of Charles Meryon.—During November and December.

Albert Hall.—An Exhibition of Pictures in Oil and Water-Colours was held here during the spring and summer.

Messrs. Howell and James, Regent-street.—Exhibition of Works on China by Lady Amateurs.—During March and April.

New Continental Galleries, 168, New Bond-street.—During May and June. Munkacsy's picture of “Blind Milton” and sixty pictures of the Austrian School.

Signor Premazzi's Water-Colour Drawings, 191, Piccadilly.—During the month of July.

Basil Vereschagin's “Pictures of the Turco-Russian War, and North India,” at the French Court, South Kensington.—During June and July.

Madlle. Sarah Bernhardt's Works.—Piccadilly.—During June and July.

Mr. Walter Severn.—Water-Colour Drawings and Sketches at 191, Piccadilly.—During November.

PROVINCIAL EXHIBITIONS.

THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION,

Held at York between the 1st of May and the 31st of October, 1879.

A Loan and Donation Fund of nearly £13,000 having been subscribed for the purpose of this Exhibition, it was felt that the step might be taken of constructing a building which, after its termination, might serve as the nucleus of a permanent Art Gallery. Accordingly, a structure in the Italian style of architecture, having a frontage of 104 feet, to be hereafter enriched with carvings and mosaics of subjects representative of the history of the city of York, was erected. It contains a main exhibition hall, 200 feet in length, besides large picture saloons of fire-proof construction. The Exhibition was a success from beginning to end. The principal owners of pictures in Yorkshire contributed handsomely from their collections, and as a fact responded better than the Artists, amongst whom, however, the Exhibition was hardly sufficiently advertised. In all, nearly two thousand works of Art were exhibited.

The admissions amounted to no less than 531,294, and the moneys received from that source to £14,170. Catalogues and other receipts swelled the sum by £4,303, and when to these was added the amount of the Loan and Donation Fund, £12,718, and the surplus of the Exhibition of 1866, £2,315, the Committee found themselves with the gross sum of £33,507 in hand. After deducting the expenditure, there will remain a permanent property of the amount of £26,000 and a cash surplus of £2,000, but a responsibility on account

of the Loan Fund of £12,700. In other words, the Exhibitions of 1866 and 1879 have realised a profit of over £16,000.

150 medals and 142 certificates were awarded to the exhibitors. There is no doubt that the Institution which will arise out of these two Exhibitions will render York, as it should be, the Art-centre of the county, and give that impetus to the culture of Art and the extension of science and industry which has hitherto been to a great extent wanting in that locality.

THE WALKER ART GALLERY,
Liverpool.

Honorary Secretary—MR. J. RAYNOR.

Curator—MR. CHAS. DYALL.

The Walker Art Gallery is a department of the Corporation, and is supported, with the Library and Museum, by a special rate of 1*d.* in the £, which produces nearly £12,000 a year.

The Art Gallery was erected in 1877 by Sir A. B. Walker, at an outlay of £40,000. He surprised his fellow townsmen, on first taking the chair as mayor, by the following announcement, well worthy from its modesty of perpetuation.

“ I will take this opportunity of making a statement which I hope will be pleasing to the members of the council and to the community at large. About eighteen months ago I contemplated presenting the town of Liverpool with a substantial gift, and after conferring with my architect, Mr. Sherlock, as to the form it should take, I decided it should be an Art Gallery. A necessity for an institution of this kind has been since earnestly advocated by my esteemed predecessor in this chair; and the generous aid Mr. Picton gave to the same object has been supported by some handsome subscriptions. The debates in the council in consequence, and the voice of the public opinion through the press, enable me to conclude that an Art Gallery would be an acceptable gift to the town. I therefore now wish to intimate to the council that I will consider it a privilege to be permitted to build an Art Gallery at my sole expense of £20,000. It may not be inappropriate that the sister building to the library and museum—built by the munificence of one of Liverpool’s merchant princes—should be the gift of one who owes as much as I do to the town of Liverpool.”

The nucleus of a very fine collection of works of Art has already been gathered together, and numbers 276. It is open to the public every day except Friday, which is a students’ day.

An Annual Exhibition of Modern Works has been held in connection with the Art Gallery since 1871; it opens in September and closes in January. Interesting statistics are published by the Fine Art Committee respecting these Exhibitions. Amongst them these :—

| | 1877. | 1878. | 1879. | First 10 weeks. |
|------------------------------|---------|----------------|--------|-----------------|
| Admissions—Morning, at 1s... | 35,949 | 39,297 | 24,135 | |
| Evening, at 1s... | 2,623 | at 6d., 13,219 | 8,483 | |
| ", at 3d... | 33,533 | 33,860 | 2,206 | |
| Season Tickets... | 2,316 | 2,734 | 2,987 | |
| Pupils ... | 12,000 | 8,000 | — | |
| Catalogues sold ... | — | 25,000 | 14,600 | |
| Exhibited Works—Pictures ... | 652 | 517 | — | |
| Water-Colours | 637 | 512 | — | |
| Sculpture ... | 31 | 33 | — | |
| Sales... | 301 | 236 | — | |
| Value... | £10,963 | £7,340 | — | |

At the 1878 Exhibition the following pictures were purchased for the permanent collection :—

“And when did you last see your Father?” W. F. Yeames, A.R.A.

“A War Despatch at the Hotel de Ville.” A. C. Gow.
“Gathering Bait.” J. Aumonier.

THE MANCHESTER ACADEMY OF FINE ARTS,

Honorary Secretary—Mr. W. H. H. HADFIELD,

Was instituted in 1859, and consists of an unlimited number of self-elected members and Associates.

The members were thirty-five and the Associates twenty-one in number in 1879; Mr. W. D. Barker having in that year been elected a member, and Messrs J. Ely and R. Wane associates.

The Exhibition, which is held in the spring, is confined exclusively to the works of the members, associates, lady exhibitors, and students. Five hundred and forty-five pictures, drawings, and statues were exhibited in 1879, at the Royal Manchester Institution.

Life classes are held for the members and students.

THE ROYAL MANCHESTER INSTITUTION.

Chairman—R. F. AINSWORTH, M.D.

Honorary Secretary—MR. E. SALMONS. *Assistant Secretary*—MR. E. W. MARSHALL

Objects.—The advancement of Literature, Science, and the Arts. Governed by a Council of Twenty-four.

The following extract from the Preface to the Catalogue of the last Exhibition explains the present position of the Institution.

In view of the various movements which are being originated in Manchester for providing Art Galleries and Museums, for the purpose of fostering the culture of Art on the part of the public, and also of promoting the interests of exhibitors, the Council of the Royal Manchester Institution regards this as a fitting opportunity of submitting a brief record of its constitution, and the objects for which it was originally established.

The building in Mosley-street—a work of Sir Charles Barry's—of which its owners, and Manchester, have just reason to be proud, is the private property of about 350 hereditary governors, who by the rules can receive no pecuniary benefit from the undertaking, and whose sole object has been, during the half century of its existence, to foster and encourage Literature, Science, and Art in all their branches, and who are represented by a Council elected annually for the government of the Institution.

From this Council is annually elected a "Selection and Hanging Committee," upon which devolves the duty of organising and arranging the Autumn Exhibitions. Their invitations are issued over a very wide area, and the aim is not to make it an exhibition of local Artists' works only, but to obtain a fair representation of English Art all over the country, and also to secure works of interest from the French, German, Italian, and other foreign schools.

The Annual Exhibition is held in August and following months, and continues open until January. One thousand and twenty-five works were hung at the 1879 Exhibition. The *Heywood Gold Medal*, to the Artist of the most meritorious work of Art, was awarded to G. H. Boughton, A.R.A., for his picture "The Widow's Acre."

A prize of twenty-five guineas, given by Mr. G. F. Watts, R.A., for the best work executed within two years, and exhibited by an Artist being either an ordinary member, Associate,

or lady exhibitor of the Manchester Academy of Fine Arts, or residing within a radius of twenty miles from Manchester, was awarded to Mr. Bright Morris for his "Spanish Interior."

BLACK AND WHITE EXHIBITION,
Manchester.

Manager—Mr. W. E. HAMER.

The third Exhibition of works in black and white, established on the same lines as that in London, was held at the Royal Institution in the spring of the year. The sales amounted to nearly £1,000; the commission on sales is 10 per cent.

THE ROYAL SOCIETY OF ARTISTS,
Birmingham.

Honorary Secretary—Mr. A. E. EVERITT.

This Society consists of a self-elected body of Artists, sixteen in number, who must be resident in Birmingham. Their President is elected annually, and for 1879 was Sir F. Leighton. The elections in 1879 were Mr. E. R. Tayler and, as an honorary member, Mr. J. G. Whitfield. The profits of the Society must be utilised for the advancement of Art in Birmingham. The Society at present maintains Professors of Literature, Sculpture, Anatomy, and Architecture, as well as Life Schools.

Two annual exhibitions are held.

1. A Spring Exhibition of Water-Colours: at the Fourteenth Exhibition, which opened in March and closed in June, 796 drawings were exhibited, and the sales amounted to £1,792.

2. An Autumn Exhibition of Pictures.—At that which opened in August, 828 paintings were exhibited. The sales in the preceding Exhibition amounted to £3,234.

The regulations for exhibitors are the ordinary ones. Commission on sales 5 per cent. Works must be sent to the Society's rooms, New-street, Birmingham.

BRIGHTON FINE ART EXHIBITIONS.

Secretary—Mr. B. LOMAX.

Two Exhibitions are held yearly in the Royal Pavilion, under the management of the Corporation, with the advice of a local sub-committee, in March for Drawings, and in September for Modern Pictures.

Five hundred and ninety-seven drawings were exhibited in the Exhibition which opened on the 10th of April, 707 pictures in that which opened on the 5th of September.

The regulations for exhibitors are the usual ones. Commission on sales $7\frac{1}{2}$ per cent. London agent, Bourlet, 17, Nassau-street.

Attached to the Exhibition of Pictures is an Art Union. £178 was expended in prizes in 1878.

THE ATKINSON ART GALLERY,

*Southport.**Honorary Secretary—Mr. C. H. BROWN.*

This Gallery, presented to the town of Southport through the munificence of Mr. William Atkinson, opened its First Exhibition on the 1st of March, 1879. Nine hundred and fifty-five works were exhibited, and sales to the amount of £3,690 were effected. The Exhibitions, which are in connection with a Free Library, are managed by a Committee elected annually from the Town Council. The profits made thereat are retained for the purchase of works from the Exhibitions in order to form a permanent Gallery of Art. Several were purchased at the 1879 Exhibition and presented to the Gallery by members of the Council.

The Exhibition for 1880 will open on the 1st March. Works intended for exhibition are received in London at Smith's, 14, Charles-street, and in Southport by J. H. Merchant, 28, Neville-street. The carriage of the pictures of invited Artists is paid. The regulations for exhibition are the usual ones. Commission on sales, $7\frac{1}{2}$ per cent.

THE IPSWICH FINE ART CLUB.

*Established, 1874.**Honorary Secretary*—MR. E. PACKARD, JUNR.

Objects.—To encourage Art and to excite interest in its study. The club now consists of sixty-eight members.

At the Fifth Exhibition, which opened on the 18th of January, 528 works were exhibited, and sales amounting to £1000 were effected. The members of the Club contributed 136 drawings and sketches, the proceeds from the sales of which were devoted to a fund for erecting a Gallery. This is being built from the plans of Mr. Horace Cheston, and the Exhibition of 1880 will be held in it. In the hope that encouragement may thereby be given to local Art, the exhibits at the Annual Exhibition are confined to the works of Artists connected with the county of Suffolk by birth or education. Commission on sales, 5 per cent.

THE BRISTOL ACADEMY FOR THE PROMOTION OF FINE ARTS.

Honorary Secretary—MR. R. F. MILES. *Secretary*—MR. J. WOODBERRY.

The objects of this Society are the advancement of the art of painting in oil, in fresco, and in water-colours; of drawing in chalk; and of the study of sculpture and architecture.

The government is vested in 8 trustees, 6 members, elected at the Annual Meeting, and 5 Artist members.

The members consist at present of 23 Professional Members, 12 Associates, and 27 Students. Elections are held in January and June, and the candidate must receive the votes of two-thirds of the members present.

Two exhibitions were held during the year. At the Thirty-fourth Annual Exhibition of Works of Modern Artists, which opened in March and closed in June, 861 pictures, &c., were hung. Of these 200 were sold.

In the autumn of 1878 a Loan Collection of 213 works, and a Special Exhibition, which extended into 1879, of Old Lace and China, was held. At the General Meeting held in May, 1879, considerable regret was expressed that but 6000 persons visited this Exhibition, with the result that a loss of £20 was sustained.

At the Spring Exhibition, after the works of the members and of invited Artists have been hung, there is usually but little room for other works. Commission charged, 5 per cent.

An Art Union is attached to the Spring Exhibition.

Art Loan Exhibitions were also held during the past year at Bradford, Lytham, Clifton, and Darwen.

SCOTLAND.—MUSEUMS AND EXHIBITIONS.

THE ROYAL SCOTCH ACADEMY OF PAINTING,
SCULPTURE, AND ARCHITECTURE.

Edinburgh.

| | | 1878 | | 1879 |
|-------------------------------------------------------|-----|--------|--|--------|
| State Aid | ... | £2,100 | | £2,100 |
| Instituted 1826. Incorporated by Royal Charter, 1838. | | | | |

It is governed by a Council consisting of a President and six Academician, who are elected annually. Academician and Associates are elected by Academician and Associates.

They are as follows :—

ACADEMICIANS.

Those marked with an * are on the Council for the time being.

| | |
|-----------------------------------------------------------|-------------------------------------------------------|
| ARCHER, JAMES. | *LEES, CHAS., <i>Treasurer, Trustee, and Curator.</i> |
| *BARCLAY, J. M. | *LOCKHARD, W. E. |
| *BRODIE, WILLIAM, <i>Sculptor, Secretary and Trustee.</i> | *MACNEE, SIR DANIEL, <i>President and Trustee.</i> |
| BALLANTYNE, JOHN. | *M'DONALD, J. B., <i>Curator.</i> |
| CAMERON, HUGH. | M'TAGGART, WILLIAM. |
| CASSIE, JAMES, <i>Elect.</i> | NICOL, ERSKINE. |
| CRAWFORD, EDMUND T. | PATON, SIR NOEL. |
| *DOUGLAS, WM. FETTES, <i>Auditor.</i> | PATON, WALLER H. |
| FAED, JOHN. | PEDDIE, J. DICK, <i>Architect.</i> |
| FRASER, ALEXANDER. | PERIGAL, ARTHUR. |
| GAVIN, ROBERT, <i>Elect.</i> | REID, GEORGE. |
| HAY, GEORGE. | *SMART, JOHN. |
| Houston, JOHN A. | STEELL, SIR JOHN, <i>Sculptor.</i> |
| HERDMAN, ROBERT, <i>Auditor.</i> | STEELL, GOURLAY. |
| HUTCHISON, J., <i>Sculptor, Librarian.</i> | |

ASSOCIATES.

| | |
|---------------------------------|-----------------------------------|
| JOHN IRVINE. | W. F. VALLANCE. |
| MUNGO BURTON. | R. ANDERSON, <i>Architect.</i> |
| JOHN GLASS. | W. D. M'KAY. |
| J. C. WINTOUR. | D. W. STEVENSON, <i>Sculptor.</i> |
| CLARK STANTON, <i>Sculptor.</i> | ROBERT GIBB. |
| KEELEY HALSWELLE. | ROBERT ALEXANDER. |
| JOHN MACWHIRTER. | W. B. HOLE. |
| NORMAN MACBETH. | ROBERT ANDERSON. |
| OTTO T. LEYDE. | LAWTON WINGATE. |
| W. BEATTIE BROWN. | R. CAMPBELL NOBLE. |

DAVID REID, *Clerk.*

The following particulars are from the Council's Annual Report, dated the 12th November, 1879.

The Council for the past year have to congratulate the Academy on its continued prosperity.

The Exhibition opened, with a private view, on the 31st January, and to the general public on the 1st February, being about a fortnight earlier than formerly. The number of works exhibited was one thousand and eighty one. The Exhibition was generally admitted to be one of the best ever held in Scotland. It contained works of a high class by the members, while it was also enriched by important contributions from honorary members and other artists. There was also a full representation of Messrs. MacLeay, Chalmers, and Bough, whose works—except in special cases—can no more appear on the walls.

In consequence of so many Members having been removed by death during the preceding months, it was resolved for this year to dispense with the usual Annual Dinner on the eve of the opening of the Exhibition.

At the Annual General Meeting held on the 13th November, 1878, Messrs. Robert Gibb, Robert Alexander, and W. B. F. Hole, were elected Associates of the Academy, to fill the vacancies caused by the death of Messrs. Thomas Clark and James Docharty, and the resignation of Mr. Peter Graham, A.R.A., Hon. R.S.A.

Arthur Mitchell, M.D., LL.D., has been elected Professor of Ancient History, in room of the late David Laing LL.D., Sir Frederick Leighton, President of the Royal Academy, an honorary member, and William Turner, M.B., F.R.S., Honorary Professor of Anatomy to the Academy.

At the Statutory Meeting of the Academy, held on the 10th February, for the purpose of filling up the vacancies caused by the lamented death of Kenneth MacLeay and Samuel Bough, Messrs. James Cassie and Robert Gavin were elected Academicians. Three vacancies in the rank of Associates were filled by the election of Messrs. Robert Anderson, Lawton Wingate, and R. Campbell Noble.

The Report of the Visitors of the Life School is as follows:—

“The Visitors are glad to be able to give a very satisfactory report of the Life School. The Evening Class, beginning on 8th November and closing on 1st July, had an average of twenty students; whilst the Morning Class, from the 14th March till 27th June, had an average of nineteen. It is unnecessary to say more as regards attendance, than that frequently the room was inconveniently crowded, and that the numbers are virtually limited by the accommodation. As to the quality of the work executed during the session, the Visitors cannot refrain from testifying to the consistent diligence in work, and unvarying propriety of conduct, which characterised the class throughout the year.

"The changes in the system of conducting the school (in accordance with the resolution of the Academy of 10th March last) were introduced at the beginning of the summer session, and the Visitors take this opportunity of expressing their entire approval of them. They are of one mind in believing that a manifest improvement has been effected, both by the appointment of a Curator, and by increasing the number of the class hours. The large and regular attendance, continuing nearly undiminished till the close of the session, showing how fully the students appreciated the new advantages afforded them. The Visitors would only further add that Mr. Stanton, as Curator, has established himself in their opinion as admirably fitted for this important post; and they are hopeful that under his supervision, and with the increased facilities for study, the Life School will now be in a position, as regards efficient working, more worthy of the Academy than it has hitherto been."

The Council feel highly gratified to receive such a favourable report of the success which has attended the new arrangements for carrying on the Life Class, and after careful examination they are satisfied that there has been much good work done during the past session, the equality of merit displayed in many of the studies rendering it no easy task to adjudge the prizes, which were ultimately awarded as follows:—

| | | | | |
|----------------------------------------------------------------------|-----|-----|-----|---------------------|
| For the best Painting from the Life (The Chalmers Prize) ... | ... | ... | ... | } J. Fraser Taylor. |
| For the second best ... | ... | ... | ... | |
| For the best Drawing from the Life ... | ... | ... | ... | George Bathgate. |
| For the second best ... | ... | ... | ... | George Bathgate. |
| Sculpture Prize ... | ... | ... | ... | William S. Black. |
| Keith Prize for best work by a student in this year's Exhibition ... | ... | ... | ... | T. S. Burnett. |
| Macalaine Watters Medal ... | ... | ... | ... | } J. Fraser Taylor. |
| | | | | |

The designs sent this year in competition for the Stuart Prize are much superior to those submitted last year; and the Council, after selecting the works of Messrs. Young, Reid, and Ross, felt such difficulty in deciding which was the best that they resolved to divide the prize equally among them.

The Council have the satisfaction of announcing that their Honorary Professor of Anatomy intends to give during the winter some anatomical demonstrations on the living subject to the students of the Life Class. The Council have no doubt that the students, as well as the members, will fully appreciate this praiseworthy intention of the Professor to introduce what has long been felt to be a great want in the curriculum of the Life School.

The following additions have been made to the Academy's collection of Works of Art:—

“Glencoe—1692,” Diploma Work of J. B. Macdonald, R.S.A.
 “Morning—East Coast of Scotland,” Diploma Work of the late
 James Cassie, R.S.A.
 “The Moorish Maiden’s First Love,” Diploma Work of Robert
 Gavin, R.S.A.
 Bust of the late Kenneth MacLeay, R.S.A., by Patrick Park, R.S.A.
^{Presented by his daughter, Miss MacLeay.}
 “The Two Friends,” by Thomas Duncan, A.R.A., R.S.A.
 “The Gossips,” by John Graham Gilbert, R.S.A.
^{The two latter works bequeathed by the late Alexander Fleming, Esq., W.S.}

The Council have also the pleasure of intimating the bequest, by their late respected Professor of Ancient History, David Laing, LL.D., of an interesting and valuable collection of original drawings, studies, and designs by deceased artists, which, when arranged in volumes by the Librarian—a task of very considerable difficulty—will be of great use for consultation and study.

The Council for 1877-8 closed their Report with a notice of the death of a much-valued member,—Mr. Kenneth MacLeay,—and scarcely had the Report been given in when another member of great ability and usefulness was taken away in the height of his fame and fulness of his power,—Mr. Samuel Bough having died at his residence at Jordan Bank on the 19th November. Mr. Bough was born in Carlisle in 1822, and early in life was employed in the legal profession, but he very soon left the desk and devoted himself to Art, sketching and painting most assiduously, with very little assistance or instruction from any one. He afterwards had considerable experience in scene-painting, and attained great dexterity in handling the brush. In 1856, soon after he had made Edinburgh his permanent residence, he was elected an Associate of the Academy, and in 1875 he was raised to the rank of Academician. He was a strong supporter of the Annual Exhibitions, and since his connection with the Academy the number of works exhibited by him was limited only by the number that could be received from one Artist. Mr. Bough was a great painter both in Oil and Water-colour.

In another part of this Report the Council record the election of Mr. James Cassie to the rank of Academician, and here it is their painful duty to report his death on the 11th May, only three months thereafter. Mr. Cassie was born at Inverurie in the year 1819, and removing early in life to Aberdeen, was admitted as a pupil by the late James Giles, R.S.A., in whose studio he remained several years. His first works were portraits and landscapes; but having always a strong love for the sea, he soon devoted himself to the department of Art with which his name will be most associated. His pictures of the coast scenery of his native land were executed with a thorough feeling for the effects which he loved to study and delineate. For more than thirty years Mr. Cassie was an exhibitor in the Galleries of the Royal Scottish Academy. On being elected Associate in 1869 he resolved to settle in Edinburgh.

The Council have also to report the death of Captain J. Maclaine Watters, the founder of the Maclaine Watters Medal, in whom the Academy has to lament the loss of a sincere friend, who, in a letter written only a few weeks before his death, says:—"The principal feature in the life I had sketched for myself was to become acquainted with our Scottish Academician, and throw all my influence and my ample fortune into furthering the Arts of my country." But this was not to be: in the beginning of this year he died at Glasgow, at the early age of thirty-two.

It is gratifying to the Council to have to report the bequest of a thousand pounds (£1000) by the late Mrs. Chalmers or Collie, mother of their lamented brother-Academician, Mr. George Paul Chalmers,—the interest of which is to be given by the Council annually as a prize in the Life School.

Instructions to Exhibitors.—Receiving day, January 15; works restricted to, 7 for members, 5 for outsiders.

EDINBURGH MUSEUM OF SCIENCE AND ART.

State Aid (1878) £10,754, (1879)

| | | | | £ |
|---------------------------------------------------------------------|-----|-----|-----|-----|
| Director—PROFESSOR T. C. ARCHER, F.R.S.E. | ... | ... | ... | 600 |
| Keeper of Natural History Collections—PROFESSOR R. H. TRAQUIR, M.D. | ... | ... | ... | 450 |
| Curator—ALEXANDER GALLETTY | ... | ... | ... | 300 |
| Assistant in Natural History Museum—J. GIBSON | ... | ... | ... | 193 |
| Assistant in Industrial Museum—W. CLARK | ... | ... | ... | 150 |
| Clerks—C. N. B. MUSTON: T. STOCK | ... | ... | ... | ... |

The Report of the Director for the year 1877-8 says:—

The number of visitors in 1878 exceeded that of the previous year to the extent of over 20,000. The attendance for the year is shown in the following table:—

| Month. | Free. | | Pay Days. | Total. | Amount of Admission Fees. |
|----------------|---------|-----------|--------------|---------|---------------------------------|
| | Days. | Evenings. | | | |
| January | 24,842 | 17,628 | 1,123 | 43,593 | £ s. d. 28 1 6 |
| February | 13,705 | 20,181 | 575 | 34,461 | 14 7 6 |
| March..... | 16,826 | 23,349 | 691 | 40,866 | 17 5 6 |
| April | 9,785 | 12,077 | 1,686 | 23,548 | 42 3 0 |
| May | 15,285 | 10,096 | 1,192 | 26,573 | 29 16 0 |
| June | 16,701 | 9,866 | 2,917 | 29,478 | 72 18 6 |
| July..... | 24,437 | 11,887 | 3,301 | 39,625 | 82 10 6 |
| August | 24,420 | 17,236 | 2,935 | 44,591 | 73 7 6 |
| September..... | 13,152 | 14,949 | 1,787 | 29,888 | 44 13 6 |
| October | 12,976 | 16,364 | 1,076 | 30,416 | 26 18 0 |
| November..... | 12,311 | 18,387 | 551 | 31,249 | 13 15 6 |
| December | 11,934 | 11,638 | 323 | 23,895 | 8 1 6 |
| Total..... | 196,374 | 183,652 | 18,157 | 398,183 | 453 18 6 |

| | | |
|-----------------------------------------------|-------------------|---------|
| Average Annual attendance for last five years | ... | 382,849 |
| Average daily attendance in 1878 | ... { pay days... | 121 |

{ free days... 2,375

During the past year extensive Loan Collections have been exhibited in the Museum, and have afforded great gratification and instruction to the public. The first was devoted to Art Fans, and the second to Water-colour Drawings. Catalogues were printed and published of each, and were in great demand.

The Paris International Exhibition afforded good opportunities of obtaining valuable acquisitions for the Museum.

Specimens added by purchase to the Industrial Section of the Edinburgh Museum of Science and Art, from the 1st of January to the 31st December, 1878—

| <i>Metal Work, including Arms.</i> | | <i>£ s. d.</i> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|----------------|
| Bronze group: "Two Cavaliers travelling in the Steppes." Modern Russian | ... ... ... | 14 8 0 |
| Oblong silver tray, engraved with the subject of "Le Premier Pas" upon an incrustation of other metals. Modern French | ... ... ... ... | 8 16 0 |
| Circular brass dish, with scroll work of incrusted copper. Modern English | ... ... ... | 4 4 0 |
| Circular dish of repoussé work in silver and steel; subject, "The Finding of Moses," after the picture by P. Delaroche. Modern English, executed by Willms | ... ... ... ... | 200 0 0 |
| Jug of repoussé work in silver and steel, one side with a hawk and heron, the other with vulture damascened in gold and silver. Executed by Willms | ... ... | 120 0 0 |
| Repoussé iron plate by Willms, set with 5 medallions of Worcester enamels, by Bott. Subject, "The Seasons." Modern English | ... ... ... | 200 0 0 |
| Reproduction in electro-deposit of a plaque in repoussé silver, by Morel-Ladeuil. Subject, "A Pompeian Lady at her Toilet." The original | Modern English | 15 0 0 |
| Reproduction in an electro-deposit of a shield with a representation of a Roman battle. The original Augsburg work of the 16th century | ... ... | 7 15 0 |
| Copper tea kettle and stand, with repoussé ornament. English. Date, 1746 | ... ... ... | 4 0 0 |
| Steel cofferet, the top and sides engraved or chased with scroll work. German, 16th century | ... ... | 7 17 6 |
| Silver armlet, and pair of silver earrings. Old Hungarian | ... ... ... ... | 10 10 0 |
| Pair of gold earrings. Ancient Roman or Etruscan | ... | 3 0 0 |
| Bronze fibula... | ... ... ... | 0 10 0 |
| Steel clasp, with faceted studs and other ornament | ... | 1 8 0 |

| | <i>L. s. d.</i> |
|---------------------------------------------------------------------------------------------|-----------------|
| Padlock and key, in chiselled steel, with lion's head mask. Old German | 8 0 0 |
| Lock, partly ornamented with open scroll work, and with ornamental key. 16th century | 2 10 0 |
| Lock, whole surface of face plate engraved with arabesques. 16th century | 6 0 0 |
| Iron cartridge box, with two horsemen and masks in repoussé. 16th century | 2 15 0 |
| Two iron spurs inlaid with silver work. 16th century | 2 15 0 |
| Pair of steel gauntlets damascened with gold. Old Spanish | 10 10 0 |
| Five daggers with chiselled iron hilts. 15th and 16th century work | 24 14 6 |
| Couteau de chasse, the ivory handle carved with a hunting scene | 10 10 0 |
| Rapier, the hilt inlaid with silver. Spanish, 16th century. Maker, Sahagon, of Toledo | 13 2 6 |
| Rapier, the steel hilt with perforated ornament. Spanish, 16th century | 5 5 0 |
| Pike, the head with etched and gilt scroll ornament; shaft covered with figured velvet | 2 2 0 |
| Battle-axe, blade damascened with silver. Persian | 2 12 0 |
| Flint-lock pistol, the iron stock and barrel with engraved scrolls. Scottish, 18th century | 6 0 0 |
| Front of a saddle, consisting of three engraved iron plates, parcel gilt. Time of Elizabeth | 15 15 0 |
| Pointed soleret. Time of Richard III. | 10 10 0 |
| Rapier, the cup hilt with arabesques in repoussé. Old Spanish | 15 0 0 |
| Rapier, the cup hilt with pierced work of scrolls and animals. Old Portuguese | 8 10 0 |
| Crossbow, with windlass and carved stock. 16th century (?) | 11 0 0 |
| Spanner or key for a wheel-lock of chiselled iron. 16th century | 6 10 0 |
| Waist belt and head ornament in gilt metal. Icelandic | 5 0 0 |
| Japanese suit of armour | 50 0 0 |

Pottery and Porcelain.

| | |
|--------------------------------------------------------------------|--------|
| Two jugs of old Flemish stoneware | 3 0 0 |
| Plate. Rouen ware | 3 0 0 |
| Cup. Gotha porcelain | 0 13 0 |
| Two statuettes; Turkish gentleman and lady. Hochst white porcelain | 3 0 0 |
| Statuette of a huntsman; St. Petersburg porcelain | 3 15 0 |
| Jug in the form of a statuette; Paris porcelain | 2 5 0 |

| | £ s. d. |
|----------------------------------------------------------------------------------------------------|---------|
| Bowl supported on three dolphins. Naples pottery, 18th century | 6 0 0 |
| Bowl, Chinese porcelain ; figures and flowers in blue ... | 7 7 0 |
| Bowl, Japanese porcelain ; flowers in medallion ... | 10 10 0 |
| Pair of vases ; Chinese porcelain | 5 0 0 |
| Plate with painted flowers ; Japanese porcelain ... | 10 10 0 |
| Bust of Wesley, by Enoch Wood. Old English pottery | 2 15 0 |
| Terra-cotta head, "Laughing Boy," and another of a "Crying Boy," by Nollekins | 11 0 6 |
| Punch bowl. Liverpool ware | 5 5 0 |
| Earthenware plate, painted with an Arabian female head, by Hirsch. Modern French. Diameter, 23 in. | 100 0 0 |
| Majolica plate. Subject, "Cadmus killing the dragon." Date, 1540 | 11 0 0 |
| Majolica plate. Subject, "Jeremiah's vision." Date, 1570 | 2 5 0 |
| Majolica plate, painted with mythological figures. Date, 1570 | 2 5 0 |
| Majolica jar, painted with arabesques | 2 15 0 |
| Earthenware bowl. Japanese (Kaga) ware, with painted figures in red | 5 5 0 |
| Porcelain bottle ; bird and scrolls on a red glaze. Japanese | 3 3 0 |
| Pair of large earthenware vases, cylindrical shape, with painted flowers | 32 0 0 |
| Pair of large earthenware vases, shape hexagonal, with painted flowers | 20 0 0 |
| Figure of a mermaid. Old Spanish lustred ware ... | 1 2 0 |

Glass.

| | |
|------------------------------------------------------------------------------------------------------------------------------------------|---------|
| Patera in "Murrhine" glass, formed of glass of several colours, from an ancient Roman original in the Naples Museum | 29 13 0 |
| Two "Murrhine" glass cups of an agate or chalcedony pattern. Modern Venetian | 25 13 6 |
| "Murrhine" glass cup of a mosaic pattern, formed of glass of several colours. Modern Venetian ... | 19 15 0 |
| Glass vase and cover, ornamented with gilt crosses, and inscribed with mottoes. Copied from Roman glass of early Christian times | 11 17 6 |
| Glass dish, with scriptural subjects in interleaved <i>grafito</i> gold. Copied from Roman glass of early Christian times | 11 17 6 |
| Glass tazza, with enamelled ornament of flowers and scroll work in the Chinese style. Modern French, by Brocard, of Paris | 16 0 0 |
| Glass hanging lamp, with enamelled floral ornament. Modern French. By Brocard, Paris | 3 9 7 |

| | | L | s. | d. |
|------------------------------------------------------|-----|-----|-----|-----|
| <i>Wood and Ivory Carvings.</i> | | | | |
| Painted wood carving ; statuette of St. Mark. | Old | | | |
| Portuguese | ... | ... | ... | ... |
| Painted wood carving ; statuette of St. Barbara. | Old | | | |
| Spanish | ... | ... | ... | ... |
| Painted wood carving ; statuette of a female saint. | Old | | | |
| Spanish | ... | ... | ... | ... |
| Ivory carving ; coloured statuette of the Virgin and | | | | |
| Child. Old Spanish | ... | ... | ... | ... |
| Ivory carving ; coloured statuette of the Virgin | | | | |
| Dagger, with carved ivory sheath and handle | ... | ... | 4 | 0 |

Ornamental Stone Work.

| | | | | | |
|--------------------------------------------------------------------------|------------|-----|-----|----|----|
| Tazza and pedestal of malachite. | Russian | ... | ... | 38 | o |
| Oblong table top of aventurine. | Russian | ... | ... | 40 | o |
| Pair of jasper tazze with rhodonite pedestals. | Russian | ... | ... | 39 | o |
| Eight oval trays of jasper and porphyry. | Russian | ... | ... | 8 | 12 |
| Pape weight of red quartz. | Russian | ... | ... | 1 | 8 |
| Vase and oblong box of lapis lazuli. | Russian | ... | ... | 15 | 12 |
| Oval tray of rhodonite. | Russian | ... | ... | 1 | 4 |
| Round table-top and cigar-holder of labradorite. | Russian | ... | ... | 13 | 4 |
| Oval tray and model of an egg in satin spar. | Russian | ... | ... | o | 8 |
| Two marble mosaic pictures. | Florentine | ... | ... | 40 | o |
| Scent-bottle made of "pudding stone" | ... | ... | ... | 1 | 10 |
| Six specimens of minerals... | ... | ... | ... | 3 | 1 |
| Ten specimens of Devonshire marble | ... | ... | ... | 2 | 12 |
| Ten specimens of Derbyshire marble, and 2 strings of satin spar beads | ... | ... | ... | 3 | 9 |

Miscellaneous.

| | | | | |
|--------------------------------------------------------------------------------------------------------|-------------------------------------|----|----|---|
| Enamelled and gilt mounts of a book cover. Transylvanian, 16th century | ... ... ... ... ... | 15 | 0 | 0 |
| Piece of lace, the border with figures representing the story of Judith and Holofernes. Old Portuguese | ... | 30 | 0 | 0 |
| Oblong panel of inlaid wood-work, arabesque ornament. Old Italian | ... ... ... ... ... | 5 | 0 | 0 |
| Embossed leather shield | ... ... ... ... ... | 6 | 16 | 6 |
| Alto-relievo in wax; Silenus and attendants. Old Italian | ... ... ... ... ... | 3 | 3 | 0 |
| Bronze compass. Ancient Japanese | ... ... ... | 7 | 10 | 0 |
| Oblong tray of red lacquered ware. Old Japanese | ... | 7 | 7 | 0 |
| Bog butter in wooden keg. Ireland | ... ... ... | 1 | 16 | 0 |

The details of the expenditure were :—

| | | 1878-79. | 1879-80. |
|------------------------|-----|--------------------------|----------------------|
| | | £ s. d. | £ |
| Salaries | ... | 4,154 4 9 | 4,453 |
| Occasional assistance | ... | 185 4 4 | 300 |
| Police | ... | 704 1 7 | 810 |
| Purchases | ... | 2,968 9 3 | 2,000 |
| Fittings and Cases | ... | 2,299 14 0 | 2,000 |
| Cleaning and Materials | ... | 157 3 7 | 200 |
| Travelling | ... | 212 16 3 | 200 |
| Incidental Expenses | ... | 72 11 8 | 300 |
| | | <hr/> <u>£10,754 5 5</u> | <hr/> <u>£10,263</u> |

ROYAL INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND.

Foot of the Mound, Princes-street, Edinburgh.

Secretary.—Mr. W. F. SKENE.

Was established in 1819, and incorporated by Royal Charter in 1827 for the above purposes.

THE ROYAL ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

130, George-street, Edinburgh.

Secretary.—MR. H. W. CORNILLON.

Was founded in 1833, and incorporated by Royal Charter in 1847 for the above purposes.

GLASGOW INSTITUTE OF THE FINE ARTS.

Secretary—MR. W.M. CHURCH, JUN.

The object of the Institute is to diffuse among all classes a taste for Art generally, and more especially for contemporary Art. Towards carrying out this object annual exhibitions of paintings, sculpture, drawings, and other works of Art have been regularly held since 1861. The attendance each year has been satisfactory, and the number of pictures sold for artists

encouraging. Financially the Institute has been a success. The aims of the Institute would, however, be greatly aided by a more rapid accumulation of the funds. To secure this a large and speedy accession to the membership is invited, and it is hoped that a hearty response will be made to this by a community where there are so many industries, the success of which is largely dependent on the development of Artistic taste.

Seven hundred and eleven works (pictures, drawings, and statuary) were exhibited in the Exhibition which opened in February, 1879.

The regulations for exhibitors contain the following special clauses. Invited Artists may send *four* works of Art; uninvited Artists not more than *two*. Commission on sales, 5 per cent. on British, and 10 per cent. on foreign. Agents—London, Bourlet, 17, Nassau-street; Edinburgh, Doig and Co.

There is an Art Union in connection with the Institute.
See Art Unions.

DUNDEE FINE ART EXHIBITION.

Honorary Secretary—MR. J. MACLAUCHLAN.

An Exhibition is held annually in the Albert Institute under the management of a large committee. Besides pictures, drawings, and statuary, painting on china, enamels, and works in black and white are admitted.

At the Third Exhibition, which opened on the 31st May and continued until the beginning of September, the large number of 1,335 works were shown. The sales, owing to the depressed state of trade, dropped from the large sum of £6,000 in 1878 to £4,000; the attendances were 72,000.

The regulations for exhibitors are the usual ones. Certain artists are invited. Commission on sales 5 per cent. Works of those invited received in London at Bourlet's, 17, Nassau-street; Edinburgh, Doig and Co., 90, George-street; Glasgow, M'Clure, 90, St. Vincent-street.

KIRKCALDY FINE ART ASSOCIATION.

Honorary Secretary.—MR. DAVID STORRAR.

This Association was formed in 1872 with the object of fostering a taste for Art in the neighbourhood by instituting an Annual Exhibition. It now consists of 572 members, an increase of 112 on the year 1878.

The Eighth Annual Exhibition was opened the 1st of September and closed in October. It contained 684 works of Art. The attendances and sales were very satisfactory. The latter have increased from £280 in 1872 to £1,463 in 1879, the total of eight years having amounted to £7,500.

In addition to the ordinary catalogue, illustrated notes were issued, the whole having been produced in the town. Entertainments were held weekly during the Exhibition by local musical, and orchestral societies, who gave their services freely. The success of the Institution shows what can be effected in a provincial town numbering not more than 25,000 inhabitants. Kirkcaldy also boasts of an Art Club. An Art Union is attached to the Exhibition. *See Art Unions.*

Contributions to the Exhibition are principally the result of invitations. Other works must be delivered free of cost at the Exhibition Rooms, Kirkcaldy, not later than the 18th August. A perusal of list of sales seems to point to low-priced works obtaining the best market.

IRELAND.—MUSEUMS AND EXHIBITIONS.

THE ROYAL HIBERNIAN ACADEMY OF ARTS

| | | | | | | | | |
|-----------|-----|-----|-----|-----|-----|-----|------------|--------|
| State Aid | ... | ... | ... | ... | ... | ... | 1878—1879. | £2,389 |
|-----------|-----|-----|-----|-----|-----|-----|------------|--------|

was incorporated by Charter in 1823, reorganised in 1861, and enlarged to thirty constituent members. It was endowed with an Academy House and Exhibition Galleries through the munificence of one of its members, Mr. Francis Johnson, architect, and President of the Academy.

Further additions have been made through the assistance of the widow of the first benefactor and of the present President, Mr. Thomas Alfred Jones.

The Academicians and Associates are as follows :

PRESIDENT.

THOMAS ALFRED JONES, M.R.I.A.

ACADEMICIANS.

JAMES B. BRENNAN.

JAMES BRENNAN.

AUGUSTUS BURKE, *Professor of Painting.*

J. STIRLING BUTLER.

FREDERICK WM. BURTON.

HENRY E. DOYLE.

THOMAS DREW.

P. VINCENT DUFFY, *Keeper.*

T. NEWENHAM DEANE.

THOMAS FARRELL, *Treasurer.*

CHARLES GREY.

ALFRED GREY.

JAMES GREY.

EDWIN HAYES.

JOSEPH R. KIRK, A.B., T.C.D., *Professor of Sculpture.*

SIR CHARLES LANYON.

WILLIAM H. LYNN.

ARTHUR J. MAYNE.

J. J. McCARTHY, M.R.I.A.,
Professor of Architecture.

J. RICHARD MARQUIS.

ANDREW NICHOLL.

CHARLES W. NICHOLLS.

JAMES H. OWEN, M.A.

WILLIAM OSBORNE, *Trustee.*

B. COLLES WATKINS, *Secretary and Trustee.*

THE HON. LEWIS WINGFIELD.

FRANCIS S. WALKER.

ASSOCIATES.

J. ALFRED AITKEN.

WILLIAM F. DOYLE.

EDMOND FITZPATRICK.

JOHN LALOR.

J. MULCAHY.

J. E. ROGERS.

S. C. SMITH.

JOHN WOODHOUSE.

EDWARD PRITIE.

GEORGE C. ASHLIN.

NATHANIEL HONE.

Of these Messrs. F. S. Walker and Stephen C. Smith were elected Academicians, and George C. Ashlin and Nathaniel Hone Associates during 1879. The qualification for election is the exhibition of some work within two years of the time of election, and also that the candidate is a painter, sculptor, or architect by profession. All persons so qualified may notify their names in writing to the Secretary during the first month of the Exhibition in each year.

The schools are for the study of the antique and the male and female model. Students are confined to those who intend to follow Art as a profession.

The Annual Exhibition is held in the months of February, March, April, and May. At the Fiftieth Exhibition, held in 1879, 562 works were hung, and the sales amounted to £2,000. The commission on sales is $7\frac{1}{2}$ per cent. A silver and two bronze medals and money prizes, also a special Albert prize of £25, are given for the best work by an artist who has been a student at the schools during the previous ten years.

Artists to whom a circular of invitation is sent may deposit their pictures at the following agents.—London, Smith, 20, Mortimer-street; Edinburgh, Doig and Co., 89, George-street; Glasgow, M'Clure and Son, 90, St. Vincent-st.

The following is the last Report of the Council—

The Council, in presenting to the Academy the annual report of its proceedings for the year 1877-8, is happy to be able to state that, compared with the result of the last two years, a further improvement is evident.

The Exhibition opened on Tuesday, February the 26th, and closed on Saturday, the 1st of June; in all fourteen weeks, during seven of which it was opened in the evenings at a reduced charge of one penny, and for eight Sundays at sixpence.

In accordance with the unanimous decision of the members of the Royal Hibernian Academy, the experiment of opening the exhibition on Sundays after the hours of Divine Service was again tried. It was hoped that a large number of persons who are prevented from visiting the Exhibition on week days, and particularly the labouring classes, would have taken advantage of the opportunity thus given to them. In the analysis of attendance, however, we find that only 313 visitors availed themselves of this

fresh source of recreation and improvement. But, notwithstanding this not very encouraging result, the Council are convinced that this measure met with the approval of the majority of the community, and must ultimately be fully appreciated by the public.

The Exhibition contained 607 works (103 more than in 1877), and was generally considered as being above the average merit.

There were 144 more season tickets sold than in 1877. Single admissions at 1s. show an increase of 1,986, and evening admissions at 1d. an increase of 452. The purchases amounted to £3,329 10s., or £71 2s. more than in 1877. The Art Union Prize Fund, amounting to £410, was supplemented by prize-holders to the amount of £164, making a total of £574 10s.

The following is an analysis of the attendance and receipts :—

| | | £ | s. | d. |
|--------|--------------------------------|-------|-------|----------|
| 531 | Season tickets at 3s. ... | ... | ... | 79 13 0 |
| 5,239 | Day admissions at 1s.... | ... | ... | 261 19 0 |
| 22,739 | Evening admissions at 1d. ... | ... | ... | 94 14 11 |
| 313 | Sunday admissions at 6d. ... | ... | ... | 7 13 0 |
| 14 | Good Friday at 6d. ... | ... | ... | 0 7 0 |
| 2,306 | Catalogues at 6d. ... | ... | ... | 57 13 6 |
| 3,172 | Evening catalogues at 3d ... | ... | ... | 39 13 0 |
| 95 | Catalogues, Sundays at 6d. ... | ... | ... | 2 7 6 |
| | Commission on sales ... | ... | ... | 207 3 0 |
| Total | | <hr/> | <hr/> | <hr/> |
| | | £751 | 3 11 | <hr/> |

The additions and improvements to the Academy House, which were in progress at the date of the last annual report, have been satisfactorily carried out, Mr. Jones having exceeded his generous undertaking by paying a sum of £700 to the building contractors. The Council has been able from current income to supplement this, the total expenditure amounting to £985 13s. 5d.

The Academy has therefore acquired, as the free gift of the President, its spacious and well-lighted drawing-school; it has further, with the assistance of Mr. Jones's contribution, been in a position to carry out other improvements, viz., some additions to the keeper's apartments, alterations and improvements in the library and of the staircase, giving a new approach to the schools from it, improvements in the heating, lighting, painting, &c., throughout the premises.

The alterations necessary to adapt Mrs. Anne Johnston's gallery to the purposes of an exhibition room, which were not entirely effected at the opening of the Exhibition from pressure of time,

are being carried out, and the additional lighting, and such other improvements as are necessary, will be completed out of current income before the opening of the next Exhibition.

The Council have to report receipt of an offer from J. R. G. Grundy, Esq., of Bankfield, Bury, Lancashire, to devote £30 for the benefit of the schools as follows, viz.:—Ten pounds to be offered each year for the next three years as a prize or prizes to the students of the Royal Hibernian Academy, in such manner as the Council think will be most useful. Accordingly, two “Grundy” prizes of £5 each have been awarded, and are again offered for competition this year, a supplement being added to one of them by the Academy.

The average attendance weekly in the school of the living model was 40. In the antique school, 25.

The annual visit of the inspector from the Department of Science and Art, F. B. Barwell, Esq., took place on the 1st of August, who, in conjunction with the President, T. A. Jones and P. V. Duffy, Esq., made the following awards:—

Drawing from the Living Model.—Silver medal, J. M. Kavenagh; Bronze medal, J. Early.

Drawing from the Antique.—Bronze medal, F. W. Osborne.

‘The Grundy Prize’ of £5 for the best drawing from the antique—F. W. Osborne.

Greatest number of meritorious drawings from the antique—

Prize of £3 J. M. Kavenagh

Greatest number of meritorious works from the living model—

First Prize £5 W. T. Parkes.

Second Prize £3. F. W. Osborne.

“The Grundy Prize of £5,” supplemented by £3 from the Academy, for the best drawing from the living model, W. T. Parkes.

Second best drawing from the living model, £2, J. M. Kavenagh.

During the year just past the Academy have to regret the deaths of Mr. George Sharp and Mr. Henry MacManus, two of the oldest and most respected members of the Academy, and that of Mr. Michael Angelo Hayes, whose unforeseen and untimely death by accident is greatly to be deplored.

Mr. James Brenan was elected a constituent member of the Academy, and Mr. Francis Walker was elected an Associate.

Miss Margaret Allen was elected an honorary member of the Academy, being the first lady on whom this distinction has been conferred.

GENERAL ABSTRACT of ACCOUNTS of the ROYAL HIBERNIAN ACADEMY, from the 1st of April, 1877, to the 31st of March, 1878.

| Dr. | £ | s. | d. | Cr. | £ | s. | d. |
|------------------------------------------|--------|----|----|-------------------------------------------|-----|----|----|
| 1877-8. | | | | 1877-8 | | | |
| To Balance indebted the 31st March, | | | | By rent, taxes, and insurance | 3 | 2 | 6 |
| 1877 | 217 | 3 | 4 | By fuel, gas and other lights | 85 | 6 | 5 |
| To part Exhibition receipts, 1877— | | | | By Annual Exhibition | 342 | 11 | 10 |
| April | 138 | 0 | 5 | By advertising and printing | 116 | 19 | 2 |
| May | 107 | 19 | 3 | By salaries, wages, and allowances ... | 190 | 0 | 0 |
| June | 12 | 8 | 1 | By incidental ex- penses | 33 | 0 | 9 |
| | 258 | 7 | 9 | By life and painting schools | 95 | 19 | 0 |
| To Paymaster-General | 300 | 0 | 0 | By balance in bank and in hands | 866 | 19 | 8 |
| To Messrs. Russell and Co. | 15 | 0 | 0 | | 358 | 16 | 11 |
| To Commission on Sales | 181 | 0 | 0 | | | | |
| To part receipts of Exhibition, 1878— | | | | | | | |
| February ... | 64 | 8 | 6 | | | | |
| March | 189 | 17 | 0 | | | | |
| | 254 | 5 | 6 | | | | |
| | £1,225 | 16 | 7 | | | | |
| | £1,225 | 16 | 7 | | | | |

GENERAL ABSTRACT of ACCOUNTS of the ROYAL HIBERNIAN ACADEMY, from the 1st of April, 1878, to the 30th of September, 1878.

| Dr. | £ | s. | d. | Cr. | £ | s. | d. |
|-------------------------------------------|--------|----|----|-------------------------------------------|-------|----|----|
| 1878. | | | | 1878. | | | |
| To Balance indebted the 31st March ... | 358 | 16 | 11 | By rent, taxes, and insurance | — | | |
| To part Exhibition, receipts— | | | | By repairs of build- ing | 285 | 13 | 5 |
| April | 124 | 4 | 6 | By fuel, gas, and other lights | 64 | 5 | 8 |
| May | 143 | 11 | 6 | By annual exhibition | 303 | 7 | 7 |
| June | 21 | 19 | 11 | By advertising and printing | 138 | 0 | 6 |
| | 289 | 15 | 11 | By salaries, wages, and allowances.... | 145 | 0 | 0 |
| To Paymaster-General | 300 | 0 | 0 | By incidental ex- penses | 5 | 19 | 1 |
| To Grundy Prize..... | 10 | 0 | 0 | By life and painting schools | 80 | 0 | 1 |
| To Commission on sales | 207 | 3 | 6 | By balance in bank... | 1,023 | 6 | 4 |
| | 1,165 | 16 | 4 | | 150 | 1 | 9 |
| To advanced by the Treasurer | 7 | 11 | 9 | | | | |
| | £1,173 | 8 | 1 | | | | |
| | £1,173 | 8 | 1 | | | | |

DUBLIN MUSEUM OF SCIENCE AND ART.

State Aid (1878) £11,101, (1879)

OFFICERS.

Director—W. E. STEELE, M.D., £760.

Chief Clerk—T. S. SNAGG, M.A., £250.

Clerk of Accounts—H. B. WHITE,
M.A., C.E., £205.

Librarian—W. ARCHER, F.R.S., £375.

Assistant Librarian—T. W. LYSTER,

£135.

Library Clerk—W. S. KEOGH, £110.

SCHOOL OF ART.

Head Master—R. E. LYNE, £220.
Second Master—F. LUKE, £60.
Principal Mistress—MISS M. JULYAN, £100.
Clerk and Registrar—C. W. STEELE.

MUSEUM OF NATURAL HISTORY.

Director—A. CARTE, M.D., £450.
Keeper of Minerals—R. J. MOSS, F.C.S., £100.
Assistant Naturalists—A. G. MORE (One Vacancy), £150.

BOTANICAL GARDENS.

Curator—F. W. MOORE.

ZOOLOGICAL GARDENS, DUBLIN.

Secretary—REV. S. HAUGHTON, M.D., D.C.L., F.T.C.D., F.R. S.

EXPENDITURE.

| Heads of Service. | | 1878-79. | 1879-80. |
|-------------------------------------------------|------------|--------------------|---------------|
| | | Amount. | Estimate. |
| | | £ s. d. | £ |
| General administration :— | | | |
| 1. Salaries and Wages ... | ... .. ... | 2,646 11 9 | 2,345 |
| 2. Incidental expenses ... | ... .. ... | 367 7 2 | 550 |
| Science and Art Museum :— | | | |
| 1. Salaries and Wages ... | ... .. ... | 1,109 4 3 | 1,395 |
| 2. Purchase, &c. of specimens (Natural History) | | 635 10 6 | 600 |
| 3. Purchases for Art and Industrial Museum... | | 1,225 13 7 | 1,000 |
| National Library (Dublin) :— | | | |
| 1. Salaries and Wages ... | ... .. ... | 892 12 7 | 980 |
| 2. Purchase of Books ... | ... .. ... | 999 19 4 | 1,000 |
| School of Art (Dublin) :— | | | |
| 1. Salaries and Wages ... | ... .. ... | 496 0 9 | 521 |
| 2. School Accessories ... | ... .. ... | 102 1 3 | 100 |
| Botanic Gardens and Leinster Lawn (Dublin) :— | | | |
| 1. Salaries and Wages ... | ... .. ... | 2,026 5 2 | 2,050 |
| 2. Purchases and Incidental Expenditure | ... | 559 14 0 | 550 |
| | | <u>£11,101 0 4</u> | <u>11,091</u> |

EXTRACT FROM REPORT OF THE DIRECTOR.

It is to be regretted that little or no progress has been made in the formation of an Art Museum, there being no space in any of the existing buildings available for such a collection.

In the latter part of the year 1876 it was proposed to erect a new building for an Art school better adapted for the purposes of study as regards light and internal arrangements than that now so used. It was also proposed, as soon as the new School of Art should be finished, to convert the present school building, with suitable fittings, into an Art Museum, a purpose for which it is well adapted. Unfortunately, however, the necessary funds for this purpose were not introduced into the estimates; and thus the possibility of being provided with even such temporary accommodation has been postponed for at least another year. In the meantime the Art students are suffering from the want of properly lighted rooms for study, and they, as well as the general public, are deprived of the advantages of a collection of the best Art subjects to guide and educate their tastes.

Parliament having voted the sum of £1,000 for the purchase of specimens of Art and Industry, I attended the late Exhibition at Paris, and secured some valuable specimens.

I have also secured a valuable collection of antique lace chiefly foreign, which, when exhibited, will be highly suggestive to the lace-workers of Ireland. The value of this collection has been greatly enhanced by the admirable catalogue prepared by Mr. Cole. I am at present engaged in forming a collection of specimens of Irish lace, to which I hope to add, in a short time, English specimens also. I have been likewise enabled to secure excellent specimens of porcelain.

In August last, and for some weeks afterwards, I had the opportunity of exhibiting a selected collection of Art objects, lent by the South Kensington Museum: also collections of Art objects on loan from W. B. Pearsall, Esq., H. Longfield, Esq., Mr. De Morgan, of London, and other persons. The Dean and Chapter of Christ Church Cathedral have promised to deposit, on loan, samples of the several decorative architectural details which were replaced by fac-similes in the lately restored cathedral. From the offers received from private collectors to deposit on loan series of their Art specimens, I have no doubt that were space and means provided, I could form an extensive and valuable loan collection.

The legal proceedings connected with the "Foley Bequest" having terminated in favour of this Museum, steps are about to be taken to repair and transmit to Dublin such of the models and casts as may be considered the most worthy of the fame of the distinguished sculptor.

The Specimens added by Purchase to the Art Section of the Dublin Science and Art Museum during the year 1878 are as follows, viz.:—

| <i>Metal Work.</i> | | | |
|----------------------------------------------------------------------------------------|-----|----|-------|
| | | £ | s. d. |
| Oriental steel battle-axe, engraved and inlaid with silver | | 4 | 10 0 |
| Oriental circular steel shield, inlaid with gold | ... | 8 | 0 0 |
| Bronzed tripod: censer (Chinese)... | ... | 10 | 0 0 |
| Large candelabrum, wrought-iron (Viennese) | ... | 8 | 0 0 |
| Small do. do. do. | ... | 6 | 14 2 |
| Wrought-iron bell do. do. | ... | 5 | 9 2 |
| Do. gate do. | do. | 4 | 0 0 |
| Do. do., half do. | do. | 2 | 11 8 |
| Do. do., half do. | do. | 2 | 11 8 |
| Do. set of gate fastenings do. | ... | 2 | 4 2 |
| Twelve silver spoons (all different) and a pair of sugar-tongs, Tiffany & Co. | ... | 21 | 0 0 |
| Vase of metallic alloys, silver applied, Tiffany & Co. | ... | 8 | 0 0 |
| Salt-cellars and spoon, hammered and encrusted, and applied with silver, Tiffany & Co. | ... | 6 | 10 0 |
| Napkin ring, copper encrusted on silver, Tiffany and Co. | ... | 5 | 0 0 |
| Bell, etched and oxydised, Tiffany & Co. | ... | 4 | 0 0 |

Porcelain, Glass, Pottery, &c.

| | | | £ | s. | d. |
|-------------------------------------------------------------------------------|-----|-----|----|----|-----|
| A Dresden cup and saucer. Birds in six medallions and | | | | 4 | 4 0 |
| Do. do. Marcolini, wolf and lambs | | | | | |
| Gros-blue Marcolini, cup and saucer, with mythological subjects, in medallion | ... | ... | 4 | 10 | 0 |
| Gros-blue Marcolini plate, openwork border and festoons of flowers | ... | ... | 2 | 0 | 0 |
| Two-handed Frankenthal ecuelle, cover and stand | ... | ... | 2 | 10 | 0 |
| Old Capo di Monte figure of an Italian piffero | ... | ... | 5 | 15 | 6 |
| A Buen Retiro white cup and saucer, with sprigs of May flower in relief | ... | ... | 6 | 0 | 0 |
| Pair of large vases (Canton) | ... | ... | 17 | 9 | 0 |
| A tripod with cover (Shanghai) | ... | ... | 4 | 0 | 0 |
| A brown crackled ornament (Shanghai) | ... | ... | 4 | 16 | 8 |
| Porcelain bottle, blue and white (Peking) | ... | ... | 4 | 16 | 8 |
| Antique jar (Tientsin) | ... | ... | 14 | 0 | 0 |
| Five earthenware vases (Copenhagen) | ... | ... | 1 | 5 | 0 |
| Earthenware tazza, painted | ... | ... | 0 | 9 | 6 |
| Do. do. | ... | ... | 0 | 19 | 0 |
| Old aquamarine vase, silver-inounted (Venetian) | ... | ... | 16 | 0 | 0 |
| A Christian glass, from original in Louvre do. | ... | ... | 4 | 0 | 0 |
| Goblet, fillagree | ... | do. | 3 | 0 | 0 |
| Pair of tripod vases (Japanese) | ... | ... | 6 | 0 | 0 |
| Coffee cup and saucer do. | ... | ... | 3 | 6 | 8 |
| Small antique perfume burner | ... | ... | 4 | 0 | 0 |
| Colossal glass vase, yellow lustre (richly enamelled) | ... | ... | 28 | 0 | 0 |
| A glass plate, green lustre (enamelled) | ... | ... | 3 | 10 | 10 |
| A caraffe gilt and enanielled | ... | ... | 8 | 15 | 0 |

Carved Wood.

| | | | | | | |
|-------------------------------|-----|-----|-----|---|----|----|
| Group of deer (Swiss) | ... | ... | ... | 5 | 10 | 10 |
| Tobacco-box, figure (Swiss) | ... | ... | ... | 2 | 7 | 5 |
| Frog, in hard wood (Japanese) | ... | ... | ... | 8 | 0 | 0 |

Art Needle Work.

| | | | |
|----------------------------------------------------------------|-----|----|-----|
| A collection of antique lace, comprising 81 specimens... | 145 | 18 | 9 |
| A velvet cushion, richly embroidered in straw and silk (Swiss) | ... | 8 | 0 0 |

Miscellaneous.

| | | | | |
|---------------------------------------------------------------|-----|----|----|---|
| Old German powder flask, of wood inlaid with ivory | ... | 3 | 10 | 0 |
| A cylindrical carved vase of pale green jade | ... | 29 | 9 | 0 |
| One antique cloisonné vase (Tin Chang) | ... | 16 | 0 | 0 |
| One small antique cloisonné bottle (Japanese) | ... | 8 | 0 | 0 |
| A richly sculptured old stone flower-pot and stand (Japanese) | ... | 36 | 0 | 0 |

SOCIETIES CONNECTED WITH ART.

SOCIETY FOR THE ENCOURAGEMENT OF ARTS,
MANUFACTURES, AND COMMERCE.

John-street, Adelphi, London.

Secretary—MR. H. T. WOOD.

The Society of Arts was founded in 1754, and incorporated by Royal Charter in 1847, for "The Encouragement of the Arts, Manufactures, and Commerce of the Country, by bestowing rewards for such productions, inventions, or improvements as tend to the employment of the poor, to the increase of trade, and to the riches and honour of the kingdom; and for meritorious works in the various departments of the Fine Arts; for Discoveries, Inventions, and Improvements in Agriculture, Chemistry, Mechanics, Manufactures, and other useful Arts; for the application of such natural and artificial products, whether of Home, Colonial, or Foreign growth and manufacture, as may appear likely to afford fresh objects of industry, and to increase the trade of the realm by extending the sphere of British commerce; and generally to assist in the advancement, development, and practical application of every department of Science in connection with the Arts, Manufactures, and Commerce of this country."

The management is vested in a Council, with the Prince of Wales as President.

The session commences in November and ends in June. The number of meetings held during the session amounts to between seventy and eighty. Every Wednesday evening during the session

papers on subjects relating to Inventions, Improvements, Discoveries, and other matters connected with the Arts, Manufactures, and Commerce of the country are read and discussed. A Journal, which is sent free to members, is published weekly, and contains full reports of all the Society's proceedings, as well as a variety of information connected with Arts, Manufactures, and Commerce. The Society's examinations now comprise Fine Arts as applied to Industry. A library and reading-room are open to members, who are also entitled to borrow books. Conversazioni are held, to which the members are invited. The Society numbers nearly four thousand members. Annual subscription, £2 2s. Every member is entitled to be present at all evening meetings of the Society and to introduce two visitors ; to be present and vote at General Meetings ; to be present at Lectures, and to introduce one visitor ; to have personal free admissions to all Exhibitions and Conversazioni held by the Society ; to receive a copy of the weekly Journal ; to the use of library and reading-room.

During the past year the operations of the Society as regards the Fine Arts appear to have been limited to—

The Owen Jones Prizes.—The interest of £400 is expended in prizes to students of schools of Art who shall produce the best designs for household furniture on the principles laid down by Owen Jones. The prizes were awarded to—

| | | | |
|----------------------------|-----|-----|--------------------------|
| J. M. Carr, Nottingham | ... | ... | Design for Lace Curtain. |
| H. H. Hitching, Nottingham | ... | " | Wall Paper. |
| A. J. Sewell, Nottingham | ... | " | Silk Tapestry. |
| Isabella Burgin, Dublin | ... | " | Muslin. |
| J. S. Ingall, Barnsley | ... | " | Rosettes. |

Silversmith's Work.—A prize of £100, placed at the disposal of the Society by Mr. Watherston, and offered as a prize for the best essay on the Art of the Silversmith, was awarded to Mr. H. Singer.

School of Wood-Carving.—A grant of £155, placed at the Society's disposal by the Drapers' Company for the promotion of some branch of Technical Education, was made to a Committee for the purpose of establishing a school to resuscitate the languishing Art of Wood-Carving.—See School of Wood-Carving.

Amongst the Proceedings of the Society for 1880 will be Lectures by—

- R. W. Edis, on "Art Decoration and Furniture," April 5, 12, 19, 26; May 3 and 10; at 8 P.M.
- C. P. Pounds, on "Art in Japan."
- H. B. Wheately, on the "History of the Art of Bookbinding."
- T. W. Singer, on "Art Ironwork."

THE YEAR'S ART.

THE ROYAL SCOTTISH SOCIETY OF ARTS.

117, *George-street, Edinburgh.*

Secretary.—MR. E. SANG.

Instituted 1821; incorporated by Royal Charter 1841.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9, *Conduit-street,*

Honorary Secretary—MR. THOMAS H. WYATT. *Secretary—MR. W. H. WHITE.*

Was constituted in 1834, and obtained a Charter in 1836. In 1846 her Majesty founded a Royal Gold Medal in connection with the Institute. Its affairs are controlled by a Council of Twenty-one. Membership is divided into three classes—*Fellows*, *Associates*, and *Honorary Fellows*. Fellows must be architects who have been engaged as Principals for at least seven successive years in the practice of Civil Architecture. Associates must be persons engaged in the study or practice of Civil Architecture, and who have attained twenty-one years of age. Honorary Fellows must be persons unconnected with any branch of building as a trade or business. Fellows or Associates must be nominated by at least three Fellows. After May, 1882, an examination will be necessary before election to Associateship; election is by ballot, one in five excluding.

Subscriptions.—Honorary Fellows have to make a donation of £26 5s.; Fellows, £5 5s. Entrance fee (if elected from the Associates) £2 2s. only, and £4 4s. annually. Associates' entrance fee, £3 3s.; annual subscription, £2 2s.

The Royal Gold Medal was awarded in 1879 to the Marquis de Vögne.

31 Fellows, 43 Associates, and 42 Honorary Associates were elected during the session of 1879.

THE ARCHITECTURAL INSTITUTE OF SCOTLAND.

2, *Thistle-court, Edinburgh.*

Secretary.—MR. JAMES GARDINER.

Constituted 1850.

SOCIETY FOR THE PROTECTION OF ANCIENT
BUILDINGS.*Offices, 9, Buckingham-street, Strand.**Honorary Secretary*—MR. W.M. MORRIS.*Secretary*—MR. T. N. MARKS.

This Society dates from 1877. It is governed by a Committee, at present numbering 91 members; the ordinary members amount to 279. A system of Local Correspondents has been instituted, and, where practicable, Local Committees; their duties being to keep the Society informed of proposed restorations and demolitions, and to advise respecting buildings that require care and repair.

The Society does not confine its operations to England. The prospectus of the Society has been translated into French, Italian, German, and Dutch, and correspondents have been appointed in the two first-named countries.

The Society feels that besides educating the public mind at home to see the dangers that attend restorations, and the loss that Art and History sustain thereby, it should let its opinions be known in those countries where the Art of past ages has left its mark on beautiful structures.

During the past year three special cases have occupied the attention of the Committee—the high-pitched roof and the proposed restoration of the west front of St. Alban's; Southwell Minster; and the threatened rebuilding of the west front of St. Mark's Church at Venice.

The Society claims that although in many of the cases that have come under its notice it has not been successful in staying "restoration," yet that the assertion of its principles and their promulgation in all directions are beginning to bear fruit in a change of public opinion. Of the restorations and demolitions that have been successfully opposed the most notable are St. Mary's Church, Eastcheap, City; Penton Mewsey Church, Hants; Grasmere Church, Cumberland; and Blundell's

School, Tiverton, Devon. Every one of these buildings possesses peculiar features of interest, and in the cases of Penton Mewsey and Blundell's School are models of architectural design.

A payment of 10s. 6d. is necessary to constitute membership.

THE ARUNDEL SOCIETY

(For Promoting the Knowledge of Art by Copying and Publishing Important Works of Ancient Masters),

Office, 24, Old Bond-street.

Secretary—MR. F. A. PRICE.

Governed by a Council of from twelve to sixteen persons, elected annually.

Membership is obtained by payment of £1 1s., which entitles to various privileges, and on further payments to the publications annually issued by the Society.

The Society's Collection of Drawings and Publications is open daily free from 10 till 5; Saturdays, 10 till 4.

The publications of the past year have been—

“The Madonna and Child,” a chromo-lithograph, after a painting by Giorgione.

“Resurrection of Christ,” a chromo-lithograph, after a fresco by Piero della Francesca.

“Adoration of the Holy Trinity,” a chromo-lithograph, after a picture by Albert Dürer.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS,

9, Conduit-street,

Secretary—MR. H. FREEMAN,

Was founded in 1858 with a view of promoting a taste for the Arts by bringing together the artist and the amateur. The scheme of the Society includes Exhibition of Works of Art, when papers are read; Lectures and Debates on Art topics; Conversazioni, with performances of music. Annual subscription, £1 1s.

THE INSTITUTE OF ARTS,

9, *Conduit-street.**Secretary—MR. H. FREEMAN*

Established in 1879 for the purpose of encouraging Art Work by Ladies.

Exhibitions are held twice a year, in November and March. Prizes and Certificates of Honourable Mention are awarded at each Exhibition.

THE SUNDAY SOCIETY,

19, *Charing-cross.*

Established with the object of obtaining the opening of Museums, Art Galleries, Libraries, and Gardens on Sundays.

AMATEUR PHOTOGRAPHIC ASSOCIATION,

12, *York-place, Portman-square.*

Founded for the advancement of Amateur Photography.

CLUBS CONNECTED WITH ART.

THE BURLINGTON FINE ARTS CLUB,

17, Savile-row.

Secretary—MR. J. BEAVAN.

Constitution and purpose.

I.—To bring together Amateurs, Collectors, and others interested in Art; to afford ready means for consultation between persons of special knowledge and experience in Art; to provide accommodation for comparing rare works.

II.—To provide periodicals, books, and catalogues, foreign as well as English, having reference to Art.

III.—To arrange for the exhibition in its Gallery of pictures, original drawings, engravings and rare books, enamels, ceramic wares, coins, plate, and, in addition, to hold special exhibitions which shall have for their object the elucidation of some school, master, or specific Art.

IV.—To render the Club a centre where conversazioni may be held of an Art character.

V.—To provide, in addition to the above, the ordinary accommodation and advantages of a London club.

Entrance fee, five guineas; annual subscription, five guineas.

Election vested in Committee, by ballot.

The Exhibitions of this Club held in 1879 were:—

(1) An Exhibition of works of Japanese and Chinese Art.

(2) An Exhibition of European Bronzes and Ivories.

(3) An Exhibition of the works of the late Charles Meryon.

Admission to Exhibitions is obtained by order of any member of the Club.

THE HOGARTH CLUB,
84, *Charlotte-street, Fitzroy-square.*

Secretary—H. M. CUNDALL.

Only Artists are admitted to membership at this Club, which was established to facilitate association amongst Artists who wish to enjoy the advantages of a life class, sketching club, and reading-room.

Candidates must be proposed and seconded by members of the Club, who must previously have satisfied the Committee of the candidate's eligibility. Elections are by ballot at the quarterly meetings, and a majority of four-fifths of the members present is required to elect.

The entrance fee is £5 5s., and the annual subscription £3 3s. The members number over 300.

THE ARTS CLUB,
Hanover-square.

This Club differs from other clubs merely in this respect, that the qualification for membership is a connection with the Arts. Conversazioni are occasionally held, at which works of Art are exhibited.

THE LIVERPOOL ART CLUB

Has the same aims as the Burlington Fine Arts Club.

An Exhibition was held in the Club-rooms in the spring of the year of the works of Josiah Wedgwood, comprising nearly 1,500 examples. The Catalogue was compiled by Mr. C. T. Gatty so as to render it a work of reference to collectors.

THE ARTS CLUB,
Manchester.

Recently started with the object of facilitating the intercourse of the various professions, artistic, dramatic, literary, and musical.

ART-UNIONS.

THE ART-UNION OF LONDON, 112, *Strand.*

Secretary—MR. T. S. WATSON.

Established to promote a knowledge and love of the Fine Arts, and their general advancement in the British Empire, by a wide diffusion of works of native Artists ; and to elevate Art and to encourage its professors, by creating an increased demand for their works, and an improved taste on the part of the public. It is under the direction of a Council of the members, whose services are honorary, and four of whom retire from office every year. Every member, for each guinea subscribed, is entitled to—

I. One chance in the distribution of prizes at the annual general meeting. Six hundred and thirty prizes were distributed in 1879. The first prize of £200 was taken by A. Mitchell of Ballaarat.

II. An impression of one or more plates engraved and printed exclusively for the Society. The plates for 1879 were twenty illustrations of “Lara,” by C. B. Birch. That for 1880 will be a line engraving by Lumb Stocks of the late E. M. Ward’s picture of “Dr. Johnson Awaiting an Audience of Lord Chesterfield.”

The annual report for 1879 showed subscriptions to the amount of £12,482 as against £13,643 in 1878. They were no doubt influenced by the depression in trade, but a glance at the various years shows how much depends on the popularity of the engraving which is given away.

The Society have moved into new buildings, where they propose to hold permanent exhibitions.

THE ART-UNION OF GLASGOW,
Instituted 1841.—Office : 128, Hope-street.

Secretary—MR. ALEX. MOORE.

Object, to aid in extending a knowledge of the Fine Arts, by distributing among its members meritorious works of Art. Subscriptions £1 1s. Each member being entitled to the presentation work for the year and a share in the annual ballot of prizes. Presentation works for 1879, four photographs, after paintings by Robert Herdman, R.S.A., illustrative of Thomas Campbell's poems, accompanied with descriptive letterpress.

DUNDEE ART-UNION,

Attached to the Exhibition. The basis on which it is founded appears admirable. All services connected with the Art-Union are honorary, and are undertaken without remuneration by gentlemen who desire to promote the cultivation of Art in Dundee. There are therefore no charges for salaries, rent, or commission ; and the whole sum subscribed, except the very small amount unavoidably expended in stationery, advertising, and postage, and $2\frac{1}{2}$ per cent. spent in adding pictures to the permanent collection, is returned in prizes.

In 1878 the expenses on an income of £550 amounted to £40.

In each year a considerable sum was added by the winners to the value of their prizes.

KIRKCALDY ART-UNION,

Established on the same basis as the Dundee. At the Drawing in October, 1879, £241 was distributed in Prizes ; the prize winners added £307. The expenses were £21.

ART SCHOOLS

Other than Schools of Art, for which see p. 19.

THE NATIONAL ART-TRAINING SCHOOL, *South Kensington.*

The courses of instruction pursued have for their object the systematic training of teachers, male and female, in the practice of Art and in the knowledge of its scientific principles, with a view to qualifying them as teachers of schools of Art, competent to develop the application of Art to the common uses of life and to the requirements of trade and manufactures. The instruction comprehends the following subjects: freehand, architectural and mechanical drawing; practical geometry and perspective; painting in oil, tempera, and water-colours; modelling, moulding, and casting. These courses of instruction are open to the public on the payment of fees as follows:—For classes studying five whole days, including evenings, £5 for five months, and an entrance fee of 10s. Evening classes: male school, £2 per session; female school, £1 per session, three evenings a week. Teachers in private schools or families may attend the day classes for not more than three months on payment of £1 per month, without payment of the entrance fee. An evening artisan class is held in the elementary room, fees 10s. per session. No students can be admitted to these classes until they have passed an examination in freehand drawing of the second grade. Examination of candidates for admission will be held weekly at the commencement of each session, and at frequent intervals throughout the

year. These examinations are held at the school on Tuesdays at 10.30 A.M. and 6.45 P.M. The examination fee is 2s. 6d. for day students, and 6d. for evening students, to be paid at the time of examination. The annual sessions, each lasting five months, commence on the 1st of March and the 1st of October, and end on the last day of July and the last day of February respectively. The school is open every day, except Saturday. Hours of study: day, 9 to 3.30; evening, 7 to 9. Evening classes for females on Tuesdays, Thursdays, and Fridays. Classes for schoolmasters, schoolmistresses, and pupil-teachers of public elementary schools meet on two evenings in each week. Fee 5s. for the session.

THE ROYAL ACADEMY SCHOOLS.

The following are the instructions for the admission of students:—

It is required that applicants for admission should have already attained such proficiency as will enable them to draw or model well. An acquaintance with anatomy (comprehending a knowledge of the skeleton and the names, origins, insertions, and uses of, at least, the external layer of muscles) is indispensable for those who are to pursue the branches of painting, sculpture, and engraving.

A painter is required to produce, as a specimen of ability, a finished drawing in chalk, about two feet high, of an undraped antique statue; or, if of the Theseus or of the Ilyssus (the only mutilated figures admissible), it must be accompanied by drawings of a head, hand, and foot. Similar specimens will be required from engravers.

A sculptor must send a model, either in the round or in relief, about two feet high, of an undraped antique statue, accompanied by a drawing in outline of a similar figure.

Prior to the delivery of the specimens referred to, the applicant must obtain from the Registrar, through the written request of any member of the Academy, or other artist or person of known respectability, a printed form, the blanks of which must be filled up and delivered, with the drawings or model, at the Royal Academy, on or before the 28th of June or the 27th of December, to be submitted to the first Council held after those dates. If approved of, the applicant will be entitled to admission as a Probationer, and three months are allowed in which to prepare within the Academy a set of drawings or a model and drawings. The time of attendance to be from 10 o'clock in the morning until 3 in the afternoon.

A painter or engraver will be required, during his probation, to make a finished drawing, in chalk, not less than two feet high, from an undraped antique statue, together with an outline drawing or drawings of the same figure anatomised, showing the bones and muscles, in one or two drawings, with references to the several muscles, tendons, and bones contained therein.

A sculptor will be required, during his probation, to produce a model, in the round or in high relief, not less than two feet high, from a similar figure, together with an outline drawing or drawings of the same figure anatomised, showing the bones and muscles, in one or two drawings, with references to the several muscles, tendons, and bones contained therein.

These drawings and models will be submitted to the Council, together with the drawings or models originally presented by the applicant for admission as a probationer. Should they be considered satisfactory by the Council, the probationer will then be admitted as a student of the Royal Academy for seven years, and receive a ticket of admission from the Keeper.

Each candidate to be a student in architecture shall submit to the Council four drawings (not necessarily made for the occasion), viz. a plan, elevation, and section or details of some existing building, or a sufficiently important portion of a building or other monumental structure, together with a tinted or shaded drawing from a cast or in the round; such drawings being declared by him in writing to have been wholly executed by him, and the same being attested by the person recommending him, to the best of his knowledge and belief. The drawings shall be accompanied by a certificate (on a printed form to be obtained at the Academy) from an architect member of the Royal Academy, of the Royal Institute of British Architects, or of any other public institution for teaching art and science, certifying that the applicant has followed up the study of architecture and architectural drawing, and has acquired a reasonable degree of proficiency in the same. If such drawings and certificates are approved by the Council, the candidate shall be required to make, in the Academy, further drawings of a similar nature to those sent in, at least one original complete design, and a sketch design and drawing from the cast, executed each in one day, in the architectural class room, which drawings, together with those originally submitted, shall be laid before the Council; and if approved, the candidate will be admitted as student for seven years, in like manner as other students.

Those who have been unsuccessful in their first endeavours can renew their application at any subsequent period by again going through the prescribed forms; but the drawings or models submitted must be different from those sent in on any previous occasion.

If any candidate shall be found endeavouring to impose on the Academy, by presenting, as specimens of his talents, drawings or

models not of his own performance, he shall be declared incapable of being admitted a student of the Royal Academy.

All instruction in the Academy is gratuitous, the student providing his own materials.

Letters and packages from the country must be addressed, prepaid, to the Registrar, Royal Academy of Arts, Burlington House, Piccadilly. Persons resident in London or its vicinity must apply personally.

The following prizes annually competed for by the students of the Royal Academy were awarded on the 10th December, 1879:—

Historical painting, gold medal, H. H. Le Thangue.—Landscape painting, gold medal (Turner), Henry Gibbs ; silver medal, extra, George Francis Miles.—Painting of a figure from the life, silver medal, C. Knighton Warren.—Painting of a head from the life, silver medal, John H. Henshall ; silver medal, extra, Henry D. Chadwick.—Copy of an oil painting, silver medal, Sydney J. Hayes.—Drawing of a figure from the life, silver medal, first, C. Knighton Warren ; silver medal, second, Sydney J. Hayes.—Drawing of a figure from the life £10 premium, William M. Griffenhagen.—Drawing of a head from the life, silver medal, Edith Savill.—Composition in sculpture, travelling studentship, Thomas Stirling Lee.—Composition in sculpture, gold medal, Frederick Callcott.—Model of a figure from the life, silver medal, first, Frederick Piercy ; silver medal, second, Frederick Callcott.—Model of a statue or group, silver medal, first, not awarded ; silver medal, second, David J. Wade.—Drawing of a statue or group, silver medal, first, Jane Mary Dealy ; silver medal, second, not awarded.—Drawing of a statue or group, £10 premium, Jane Mary Dealy.—Design in architecture, gold medal, Frank T. Baggally ; silver medal, extra, J. Howard Ince.—Design in architecture, travelling studentship, Robert W. Gibson.—Architectural drawing, silver medal, first, Frederick Miller ; silver medal, second, not awarded.—Perspective drawing and sciography, silver medal, not awarded.—Design for a composition (Armitage prizes), first, £30, Marcus H. Smythson ; second, £10, Thomas Hill.

THE SLADE SCHOOL OF DRAWING, PAINTING, AND SCULPTURE.

University College, Gower-street.

Slade Professor—MR. A. LEGROS.

Assistant—MR. F. J. SLINGER.

Assistant in the Antique School—MR. C. J. DURHAM.

In consequence of the insufficiency of the accommodation in the Fine-Art School, it has lately been necessary to limit the

number of students admitted to it, so that applications for admission should be made either before, or as soon as possible after, the beginning of each term. The fee must be paid within two days from the commencement of each term.

The studios are open for the students from 9.30 A.M. to 5 P.M. except on Saturdays, when all the schools are closed at 2 P.M.

Two models sit in the life-schools for five hours every day from 10 A.M.

The male and the female students work together in the antique school and from the draped model.

All students (except those specially exempted by the professor) will, on entering the schools, be required to draw from the antique until judged sufficiently advanced to draw from the life. They will also be allowed to paint from the antique or the life according to their proficiency.

Subjects for composition will be given by the professor from time to time.

The students will also pursue such other studies as the professor may direct, and will be required to work under his direction, from the antique, from the nude, or from the draped model, as he may think best for them, according to their degrees of proficiency.

Fees for the session, £19 19s.; for each term, £7 7s.

Students entered to this course will be entitled to work every day from the nude or the draped model for five hours from 10 A.M., and from the antique or at other studies up to 5 P.M., except on Saturdays. Instruction in etching will be given by the professor. A printer will attend every Friday to prepare the plates and take proofs of the students' works.

Professor G. D. Thane, the Professor of Anatomy in the College, will deliver, during the second term, on Tuesdays and Thursdays at 4 P.M., commencing on Tuesday, January 13th, a Course of Lectures on Anatomy, with special reference to the requirements of Fine-Art students.

The course will consist of about twenty lectures, treating chiefly of the bones, joints, and muscles; and they will be illustrated by demonstrations on the living model.

At the end of the course an examination will be held in the subjects of it, and a prize will be awarded to the student who in the examination displays the greatest proficiency.

Fee for the Course, £1 11s. 6d.

Arrangements will be made for a course of lectures on perspective by Mr. Slinger. Students having entered for the whole session will be admitted free to this course. For other students, fee £1 1s.

A Course of Lectures on Classical Archæology, with special reference to the connexion between Art and Literature, may be delivered in the summer term, should a sufficient number of students enter their names for it.

The Fine-Art Library, which includes the "Field Memorial Library," is generally open to all students in the Fine-Art School from 2 to 5 o'clock.

SLADE SCHOLARSHIPS.

Under the will of the late Mr. Felix Slade, six scholarships of £50 per annum each, and tenable for three years, have been founded in the College, to be awarded to students in Fine Arts for proficiency in drawing, painting, and sculpture. Two of these scholarships may be awarded every year, and the election is made in June. Women as well as men are eligible.

Competitors must produce certificates of birth, showing that they will not be more than 19 years of age at the date of the election. They must attend the day-classes in the Fine-Art School of the College during the session preceding the date of election; and no one will be admissible to the competition who does not enter those classes before the 16th of November in each year.

Competitors must also produce evidence of having passed an examination in general knowledge, such as the Matriculation Examination in the University of London, or some other equivalent examination that may be deemed satisfactory by the Council; or in default, must pass an examination of an elementary kind which will be held at the College in the month of January.¹

The competition for the scholarships consists in various works of drawing and painting, or drawing and sculpture, including composition, to be prescribed by the Slade Professor from time to time; and the exact period during which the competition works must be executed is announced every year.

Certain conditions are attached to the tenure of the scholarships.

The scholars have been as follows:—

| | | | |
|-------|------------------------|-------|------------------|
| 1872. | Ellen M. Wild. | 1875. | W. B. Wollen. |
| | Blanche A. R. Spencer. | 1877. | H. S. Tuke. |
| 1873. | Arthur Heseltine. | | W. H. T. Hunt. |
| | M. L. Hooper. | 1878. | Everard Hopkins. |
| 1874. | Evelyn Pickering. | | P. G. Stürdee. |
| | Sidney Starr. | 1879. | J. P. Beadle. |
| 1875. | Robert Morley. | | A. C. Tayler. |

SLADE PRIZES.

The following prizes are competed for during the session, and are open for competition to those students only who have attended one at least of the classes during the whole session, their

¹ Copies of the papers set at previous examinations may be had on application at the College.

names being entered in the College books before November 16th. Students of the Fine-Art Department in the preceding session are admitted to these competitions on attending during two terms in the session in which they compete, their names being entered before February 16th.

- (i.) Prize and a College Silver Medal for the best painting from the life.
- (ii.) Prize and a College Silver Medal for the best drawing from the life.

These Prizes may be taken, at the option of the successful candidate, either in money or in books (to be selected by the professor).

- (iii.) Book-prize and a College Silver Medal for the best painting from an antique figure.
- (iv.) Book-prize for the best drawing from an antique figure.
- (v.) Book-prize for the best composition from a given subject.
- (vi.) Book-prize for success in an examination in anatomy held by Professor Thane at the end of his course.
- (vii.) Book-prize for the best drawings of the skeleton and anatomical figure done during the session.

The Prizes awarded in 1879 were :—

FINE ART.—*Painting from Life.* Prize of £10 and Silver Medal. J. B. Clark of Cerne. Certificates, 2, *equal*. H. S. Tuke of Falmouth, W. Strang of Dumbarton. 4. R. Arnold of Dorking. 5. T. C. Gotch of London. 6. Dorothy Tennant of London.—*Drawing from Life.* Prize of £5 and Silver Medal. W. Strang of Dumbarton. Certificates, 2, *equal*. Ethel J. Rosenberg of Bath, R. Arnold of Dorking, W. H. T. Hunt of London. 5, *equal*. Emma M. Sargent of London, H. R. Rose of London. 7. T. C. Gotch of London.—*Painting from Antique.* Prize and Silver Medal. Dorothy Kate Richmond of New Zealand. Certificates, 2, *equal*. J. P. Beadle of London, Charles Sinton of London, E. O. Davey of Romford. 5. E. Sichel of Bradford. 6, *equal*. J. T. Fairs of Horley, Christiania J. Powell of London. 8, *equal*. Lucy E. Davidson of Aldeburgh, Edith M. Mason of London.—*Drawing from Antique.* Prize, E. Sichel of Bradford. Certificates, 2. Christiania J. Powell of London, J. P. Beadle of London, A. C. Tayler of London. 5. B. C. Doyle of London. 6, *equal*. Alice Harris of London, Edith M. Mason of London.—*Anatomical Drawing.* Prize. H. R. Rose of London. Certificates, 2. P. G. Sturdee of London.—*Etching.* Prize of £5 5s. (presented by Mr. Hirst Smythe). Prize. H. S. Tuke of Falmouth. Certificates, 2. J. B. Clark of Cerne. 3. W. Strang of Dumbarton. 4. Ethel J. Rosenberg of Bath.—*Composition.* Prize

of £10 (presented by Professor Poynter, R.A.), J. B. Clark of Cerne. Certificates, 2, *equal*. T. C. Gotch of London, H. S. Tuke of Falmouth. 4, *equal*. E. M. Cox of London, Emma M. Sargent of London. 6. E. Sichel of Bradford.—*General Proficiency*. Alva Grant Brown of London, Edith Hutchinson of London, Eleanor Hallé of London, Alexina M'Ritchie of London, Theodore Cook of London, Hon. Herbert Pakington of London, H. T. Dicksee of London, Everard Hopkins of Hampstead, J. N. Drummond of Manchester.

FINE-ART ANATOMY.—First Certificate. Francis W. Caulfield of Crowther.—*Slade Prize*. E. O. Davey of Romford. Certificates, 3. Lucy Nisbet of London. 4. May H. Barker of Charlbury. 5. Sara C. Harrison of London. 6. Ellen Mary Rope of Blaxhall. 7. Elizabeth C. Petrie of London. 8. Alice Gow Stewart of Hawkurst. 9. Letitia E. H. Tidemann of Hastings. 10. James S. Allen of London.

TREVELYAN GOODALL ART SCHOLARSHIP.

This scholarship is confined to pupils in the drawing class of University College School. It is awarded triennially, and is tenable for three years.

Candidates for the scholarship must declare that it is their intention to become professional Artists, and that they have their parents' or guardians' consent to the same.

The Scholarships have been awarded as follows :—

- 1873. W. B. Wollen.
- 1876. W. H. T. Hunt.
- 1879. W. F. Calderon.

SLADE SCHOOL.—ARCHITECTURE AND CONSTRUCTION.

The treatment of this subject is divided into:—A. ARCHITECTURE AS A FINE ART.—B. ARCHITECTURE AS A SCIENCE.—C. CONSTRUCTION.

Each course consists of thirty lectures in the year, divided into two series of fifteen lectures each, one of which will be delivered every week: viz.—A. Every Tuesday, from 7.10 to 8.10. B. Every Tuesday, from 6 to 7.

The first series of each course commences in October, and the second at the beginning of February.

Fees, for one series in either A. or B., £3 13s. 6d.; for both series in either A. or B., £6 6s.; or for two series in both A. and B., £11 11s.

Prizes.—At the end of the session examinations take place and prizes are given.

An extra Course of Lectures on Modern Practice, to include the following subjects, is also given :—

Planning. Buildings for special purposes. Routine, estimates, quantities, conditions of contract, conduct of works, adjustment of accounts, professional charges.

Legislative enactments.

Litigation. Courts of law. Arbitrations, professional evidence.

Notes as to miscellaneous professional duties, surveys, reports.

The course consists of about 15 lectures, which are given on Monday evenings from 6.15 to 7.15, beginning at the commencement of the session.

Fee for this course alone, £3 13s. 6d. ; to students attending, or who in previous sessions have attended, any one or more of the other courses in this class, £3 3s.

During the session, some of the buildings in London, as the British Museum or Westminster Abbey, as also one of the chief builders' workshops, are visited by the classes.

The attention of the students of architecture is particularly requested to the opportunity offered for instruction in mathematics, applied mechanics, physics, chemistry, civil and mechanical engineering, &c., particulars of which are contained in the prospectus of the Department of Engineering and Mechanical Technology.

The Prizes were allotted as follows for 1879 :—

ARCHITECTURE.—*Fine Art, Senior Class.* Donaldson Silver Medal. F. Sanders of Cheshunt.—*Junior Class.* Prize. B. J. Capell of Weedon.—*Construction, Senior Class.* Donaldson Silver Medal. R. E. Smith of Forest Hill. Prize. F. Sanders of Cheshunt. Certificates, 3. E. Pertwee of London. 4. B. J. Capell of Weedon.—*Junior Class.* Prize. A. B. Cottam of Watford. Certificates, 2. W. Bisiker of London. 3. W. J. Lauder of London.

THE CRYSTAL PALACE SCHOOL OF ART.

TWENTIETH SESSION, 1879-80.—LADIES' DIVISION.

Superintendent—MR. F. K. J. SHENTON.

The Crystal Palace Company utilise their Courts and Collections for purposes of instruction in Art. The studios are private. Statues and Art-objects, trees, plants, &c., may be moved into the studios for use by the professors and students.

Faculty of Fine Arts.—Drawing from the antique, the figure, the life, &c.—Mr. Oswald von Glehn. Sculpture in marble, modelling in clay, terra-cotta, &c., from the figure, portraiture, &c., ornament—M. Constant Vinoelst. Water-colour painting, sketching, &c. ; landscape, architecture, &c.—Mr. Edward A. Goodall. Painting from the figure, life model (costumed), &c.—Mr. Frederick Smallfield. Painting in oils from the life, &c.—Mr. George Harris. Art pottery-painting—Miss E. Cowper. Artistic wood-carving—Mr. G. A. Rogers.

Medals and Certificates.—At the close of the session in July, a Committee of Artists awards a silver medal to the best, and a certificate for the next best, work produced by the students.

Free Scholarship, value £30, open to those students who obtain the certificates.—The Committee of Artists adjudge the scholarship to the student, who, in their estimation, manifests most promise in Art. The award entitles the gainer to instruction during the next ensuing session, without any payment of fees, or for models, from any or all of the Art masters in the school.

The award in July, 1879, was : Judges in Art, Messrs. E. Duncan and T. Woolner, R.A. Silver Medals for water-colour painting, Miss E. M. Jennings and Miss E. K. Hitchcock. Certificates, Miss M. E. Grose and Miss E. M. Smith. Silver Medal for drawing from the antique, Miss E. K. Hitchcock. Certificate, Miss H. M. Pendleton. Certificate for modelling in clay, Miss F. Mead. The scholarship was adjudged to Miss E. M. Smith.

THE WORKING MEN'S COLLEGE,

(FOUNDED 1854,)

45, Great Ormond-street, Bloomsbury, W.C.

Objects of the College.—The students are, for the most part, working men ; and the teachers are, in general, members of the Universities and of the different professions, or those

who have themselves been students in the College. Its purpose is to unite these classes together by associating them in the common work of teaching and learning. It provides instruction at the smallest possible cost (the teaching being almost wholly unpaid) in the subjects with which it most concerns English citizens to be acquainted, and thus tries to place a liberal education within the reach of working men.

Art Classes.—Head-Master, Mr. John J. Offord. Subjects taught: Freehand drawing from copies, casts, objects, nature. Shading drawing in chalk and pencil. Monochrome painting in water and oil. Painting in water and oil. Painting on china. Life Class to suit the requirements of the students. Model, perspective, practical geometry, and mechanical drawing.

Students are expected to prepare for the annual second grade and other examinations of the Government Department of Science and Art.

Class nights, Monday and Friday. Studios open for practice, Tuesday and Wednesday.

Fees.

| | |
|-----------------------------------------------------------|----------|
| Ticket for the course, September to April (inclusive) ... | 15s. od. |
| Monthly Tickets (four weeks) | 2s. od. |
| Entrance Fee | 1s. 6d. |

THE NATIONAL SCHOOL OF ART WOOD-CARVING,

Established with a view of encouraging, or rather reviving, the greatly neglected art of wood-carving in this country. Committee:—Lieutenant-Colonel Donnelly, R.E.; E. J. Poynter, Esq., R.A.; R. W. Edis, Esq., F.S.A.; the late P. Le Neve Foster, Esq., and J. H. Donaldson, Esq., of the firm of Messrs. Gillow and Co.; H. T. Wood, Esq., Secretary of the Society of Arts; W. Chapman, Esq., and W. P. Sawyer, Esq., of the Drapers' Company. The Committee, who were greatly aided by the Society of Arts and the Drapers' Company, engaged an eminent Florentine wood-carver, Signor Bulleti, and opened a school last year at 3, Somerset-street, Oxford-street, with the

assistance of Mr. Donaldson. The Royal Commissioners for the Exhibition of 1851 have now placed an excellent room in the Royal Albert Hall at the disposal of the school, and the Drapers' Company have given a further grant, with which the Committee are enabled to provide for the instruction of twelve free students. Candidates for free studentships are selected from persons of the industrial class who are intending to earn their living by wood-carving. Other students are admitted to the day classes of the school on payment of £2 a month or £5 a quarter, and to the evening classes on payment of 15s. a month or £2 a quarter. For particulars applications should be addressed to Mr. Healey, National School of Art Wood-carving, Royal Albert Hall, Kensington, S.W.

THE SCHOOL OF ART NEEDLEWORK,

Exhibition-road, South Kensington,

Established to enable gentlewomen to obtain employment without publicity. Nearly one hundred ladies are now earning sums varying from 6d. to 10d. an hour according to their proficiency. Although the school has met with much success, and is now known throughout the length and breadth of the land, its opportunities of giving employment are still hampered by the difficulty of obtaining a large and constant sale for its work.

THE ROYAL TAPESTRY MANUFACTORY,

Windsor,

Recently started under Royal Patronage to resuscitate the manufacture of tapestry. At the Paris Exhibition the Prince of Wales's pavilion was hung with its earliest productions.

THE QUEEN'S INSTITUTE AND COLLEGE,
25, *Molesworth-street, Dublin,*

Is an affiliated institution to the Government Department of Science and Art, South Kensington.

The School of Art Industries attached thereto has, besides ordinary Art classes, teachers of painting on porcelain, ivory, vellum, silk, and wood,—of carving in wood, corals, and ivory, and engraving on wood; the terms for the course of six lessons is about £1 1s. An Exhibition of the Works of Students and Amateurs is held annually at Christmas. It was at this Institution eleven years ago that painting on porcelain as an employment or amusement for ladies was first introduced.

The Institute also holds classes at Belfast, 126, Albion-place, Dublin-road.

ART CHARITIES.

At the head of the Art Charities stands *The Artists' General Benevolent Institution*. Founded in 1814, its object is to extend relief to distressed meritorious Artists, whether subscribers to its funds or not, as well as to their widows and orphans.

Since its establishment £51,000 has been distributed ; last year the amount divided between ninety-seven applicants was £2,050, out of an income of £4,440. The invested funds amount to £22,443. No explanation is given why it should be maintained at so high a figure or increase at so rapid a rate. The expenses of management are small, amounting to £228 only. Offices, 24, Old Bond-street. Secretary, Mr. F. L. Price.

The Artists' Orphan Fund was founded in 1871 by the Artists' General Benevolent Institution. At a dinner held in that year, at which the Prince of Wales presided, the enormous sum of £12,933 was subscribed in answer to a special appeal. The object of the Fund is the support and education of the orphan children of deceased Artists. Last year the income of the Fund amounted to £1,775 ; out of this sum £1,240 was paid away £820 of it to fifty-eight orphan children, and £419 on account of children lately under the charge of an anonymous benefactor, but whom unforeseen circumstances had compelled to forego his charitable assistance. The invested funds amount to £20,810. The expenses of management are confined to the smallest dimensions, namely, £59. A munificent donation of £1,000 was given to this charity during the year by Mr.

James Nasmyth. Offices, 24, Old, Bond-street. Secretary,
Mr. F. L. Price.

The Artists' Benevolent Fund was established in 1810; its objects are to assist Artists during the pressure of sickness or the infirmities of age, and to relieve their widows and orphans. It does not afford relief to any Artist not a member, or to the widows or families of any who have not that claim on its resources.

BEQUESTS TO ART DURING 1879.

By the will of the late Mr. John Henderson, the nation has obtained a very considerable addition to its collection of water-colours.

The British Museum has been awarded twenty-seven drawings by Girtin, eighteen by Turner, four by Canaletto, sixty-eight by David Cox, and seventy-five by W. Muller. These have been exhibited in the King's Gallery.

To the National Gallery are allotted the drawings by De Wint, in which Mr. Henderson's collection was so exceptionally rich, and a number by George Cattermole.

Mr. Charles Landseer, R.A., bequeathed £10,000 to found scholarships and prizes for students in the Royal Academy Schools.

Miss Creswick bequeathed £1,000, the interest of which is to be given for the best landscape-painting executed by the students in the Academy Schools.

Mr. Richard Clemson Barnett bequeathed several pictures to the National Gallery, particulars of which will be found under that heading, and to the British Museum a Greek bronze head of Socrates. Mr. Barnett died in 1858, but his widow was entitled to the enjoyment of the above objects during her life.

ENGRAVINGS PUBLISHED DURING THE YEAR 1879.

Very few engravings of any note being published in England save through the medium of the Printellers' Association, the list here published is confined to an analysis of the circulars issued quarterly by that body.

As the existence of the Printellers' Association is but little known, a short *r  sum  * of its aims and objects may not be out of place.

Proof states of engravings are usually divided as follows:—

Artists' Proofs.—With no engraved title, signed in pencil by the Artist and the Engraver.

Proofs before Letters.—Still without the title, and without the foregoing signatures.

Lettered Proofs.—With the title of the work shortly and lightly engraved, in a manner capable of erasure when the title is finally placed on the plate in the *print* state.

It can easily be understood that this system of distinguishing the proofs is one which in no way protects a purchaser from a fraudulent publisher, for nothing is easier than for such an one in the event of any demand for an early state of an engraving, after the later state has been printed off, to efface the marks distinguishing that state and start again printing earlier proofs, the absence of lettering being set up as evidence which could not be gainsaid, spite of the worn appearance of the plate. The good name of the print-sellers having been actually imperilled through certain proceedings of this nature, an Association was formed, and a process

has been adopted to prevent a recurrence of this fraud. It is this—The publisher, before the plate is placed in the printer's hands, has to make a declaration on a certain form as to the number of proofs of each state that he will print. He can only print through the medium of a printer, also a member of the Association, who is bound under severe penalties not to print more than the declared number. The proofs when printed are handed over to the Secretary of the Association, who impresses each with a stamp. Artists' proofs are stamped on the left, proofs before letters and lettered proofs, on the right. The stamp is altered for each engraving. It will be seen that under this system connivance between the publisher, the printer, and the Secretary of the Association is necessary to enable a fraud to be perpetrated. No printseller who is a member of the Printellers' Association may sell proofs exceeding in value 3*rs. 6d.* which have not been stamped in this way.¹

The following pages contain a list of the engravings which were declared to the Association in 1879, and the majority of them were issued during the year :

¹ The members of the Association are distinguished in the lists of Fine Art dealers by an asterisk.

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size of Engraving. | Descriptn. of Proofs. | No. of Proofs. | Price of Proofs. | Published by |
|-----------------------------------|-----------------------|-------------------|------------------------------------------------|--------------------------------------|----------------------------------------|-------------------|-----------------------------|--------------|
| Approach of Cupid | J. Aubert | J. Jacquet | Line | 16 $\frac{1}{2}$ by 11 $\frac{1}{4}$ | A.P. B.L. I. Prints I. | 177 80 | 5 5 0 2 12 6 | Goupil. |
| Affection | G. A. Holmes ... | W. I. Alais | Stip. and 19 $\frac{3}{4}$ by 14 $\frac{3}{4}$ | Mez. | Do. Plain A.P. L.P. Prints | 100 100 | 1 5 c 1 1 0 | Brooks. |
| Bourget (Le) | A. De Neuville... | Photo—Engraved | 27 by 18 $\frac{1}{2}$ | Photo Engraving. | A.P. B.L. L.P. | 250 100 250 | 1 0 c 6 6 0 2 2 0 | Goupil. |
| Beaconsfield's (Ld.) Cabinet. | C. Mercier..... | H. Lemon..... | Line | 40 $\frac{3}{4}$ by 29 $\frac{3}{4}$ | Do. Plain A.P. B.L. L.P. | ... 200 300 | 1 1 6 15 15 0 10 10 0 | Colnaghi. |
| Carlyle (Thomas)... | J. A. Whistler. | R. Josey | Pure Mez. | 12 by 14 | A.P. L.P. I. Prints | 150 300 | 5 5 0 3 3 0 | Graves. |
| Cover Hack ('The) (reduced size). | Sir E. Landseer, R.A. | J. C. Webb | Line | 17 $\frac{3}{4}$ by 14 $\frac{1}{2}$ | A.P. B.L. I. Do. Plain Prints | 125 25 25 | 1 1 0 5 5 0 3 3 0 | Graves. |
| Cornfield ('The)..... | J. Constable, R.A. | R. B. Parkes... | Mez. | 19 $\frac{1}{2}$ by 22 $\frac{1}{2}$ | A.P. B.L. I. Do. Plain Prints | 75 10 25 | 1 1 0 10 10 0 4 4 0 | Graves. |

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size or Engraving. | Descript. of Proofs. | No. of Proofs. | Price of Proofs. | Published by | <i>£ s. d.</i> | |
|-----------------------------------------------------------------------------------|----------------------|-------------------|--------------------|--------------------------------------|----------------------------------------|--------------------------|------------------------------------|-----------------------|------------------|---------|
| | | | | | | | | | A.P. | B.L. |
| Duchess of Devonshire (The). | Sir J. Reynolds, ... | S. Cousins, | Mez. | 14 $\frac{3}{4}$ by 23 $\frac{3}{4}$ | A.P. B.L. L.P. Prints. I. | 300 100 200 ... | 10 10 0 7 7 0 3 3 0 2 2 0 | Colnaghi. | 10 10 0 | 10 10 0 |
| Denial (The)..... | T. G. Gullick ... | M. Metzmacher... | Line | 12 by 24 | A.P. B.L. L.P. I. Pl. Prints. | 25 25 25 ... | 8 8 0 6 6 0 4 4 0 2 2 0 | Graves. | 8 8 0 | 8 8 0 |
| Egyptian Feast (The) | E. Long, A.R.A. | E. Girardet | Mixed | 27 $\frac{1}{2}$ by 13 $\frac{3}{4}$ | A.P. B.L. L.P. | 350 100 200 | 8 8 0 6 6 0 4 4 0 | The Fine Art Society. | 8 8 0 | 8 8 0 |
| Evening in Autumn (An). | A. Lier | Photo—Engraved | Photo Engraving | 38 $\frac{3}{4}$ by 17 $\frac{3}{4}$ | A.P. Prints. I. | 82 | 2 12 6 | Goupil. | 82 | 2 12 6 |
| First of October ... | J. Hardy | A. Lucas | Stip. and Mez. | 18 by 13 | A.P. L.P. | 300 100 | 1 5 0 3 3 0 | Brooks. | 300 | 1 5 0 |
| Fight for the Standard (A.) Companion to "The Tug of Battle" Fatal Duel (The) ... | W. Hughes | H. Crickmore ... | Stip. and Mez. | 19 $\frac{1}{2}$ by 14 $\frac{1}{2}$ | A.P. L.P. Prints. | 50 100 ... | 2 2 0 1 1 0 0 10 6 | Brooks. | 50 | 2 2 0 |
| | Sir E. Landseer R.A. | W. H. Simmons | Line | 31 by 20 $\frac{1}{2}$ | A.P. I.P. Prints. | 275 50 ... | 10 10 0 7 7 0 4 4 0 | Graves. | 275 50 ... | 10 10 0 |

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size of Engraving. | Description of Proofs. | No. of Proofs. | Price of Proofs. | Published by |
|------------------------------------------------------------|-------------------------------------|-------------------------------------|--------------------|--------------------------------------|------------------------------------------------|-----------------------------------|----------------------------------|--------------|
| Fair Angler (The)... | V. Palmaroli..... | J. Levasseur | Line | 9 $\frac{1}{2}$ by 12 $\frac{1}{4}$ | A.P. B.L. Prints I. | 200 150 ... | 3 3 0 1 11 6 0 15 0 | W. Schaus. |
| Festa alla Madonna del Carmine. (A Festive day at Naples.) | Dalbono..... | A. and E. Varin | Mixed | 35 $\frac{1}{4}$ by 18 $\frac{1}{4}$ | Do. Plain A.P. B.L. Prints I. | 10 10 0 85 57 ... | 10 10 0 6 6 0 4 4 0 | Goupil. |
| Geneva (small size) | Sir E. Landseer, R.A. | W. H. Simmons | Mez. | 19 $\frac{1}{4}$ by 13 $\frac{1}{4}$ | PL. Prints A.P. B.L. I. B.L. Plin. | 125 25 25 25 | 3 3 0 5 5 0 | Graves. |
| Garden Party (The) | Sir E. Landseer, R.A. | T. L. Atkinson... | Mez. | 21 by 24 $\frac{1}{2}$ | Do. Plain A.P. B.L. L.P. Prints I. | 10 10 0 150 25 50 ... | 1 1 0 7 7 0 5 5 0 4 4 0 | Graves. |
| How Happy could I be with either, &c. Helen of Troy | W. Oliver Sir. F. Leighton | L. Lowenstein ... R. Josey | Mixed | 21 $\frac{1}{4}$ by 16 | Prints I. A.P. PL. Prints | 16 150 200 | 3 3 0 5 5 0 1 1 0 | Braill. |
| Indian Tent (The) (reduced size). | Sir E. Landseer, R.A. | W. H. Simmons | Mez. | 16 by 22 $\frac{1}{2}$ | B.L. L.P. I. Prints I. | 50 200 ... | 8 8 0 6 6 0 3 3 0 | Graves. |
| | | | | 20 by 13 | A.P. B.L. I. PL. Prints | 125 25 25 | 5 5 0 4 4 0 3 3 0 | Graves. |

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size of Engraving. | Descriptn. | No. of Proofs. | Price of Proofs. | Published by |
|-----------------------------------------------|-----------------------|--------------------|--------------------|--------------------------------------|------------|----------------|------------------|-----------------------|
| | | | | | A.P. | £ s. d. | | |
| | | | | | Pl. Prints | 150 | 5 5 0 | Brall. |
| It is best to be off with the First Love, &c. | W. Oliver | L. Lowenstam | Mixed | 21 $\frac{1}{4}$ by 16 | A.P. | 103 | 5 5 0 | Goupil. |
| Kissing Well (The) | Levy | Eichens | Mez. | 13 $\frac{1}{2}$ by 22 $\frac{1}{2}$ | A.P. | 54 | 3 3 0 | Pilgeram & Lefevre. |
| Last Muster (The) | H. Herkomer | A. Turrell | Mez. | 22 $\frac{1}{4}$ by 30 | Pl. Prints | 325 | 12 12 0 | |
| Leslie-Melville (The Hon. A). | E. U. Eddis | J. Faed | Pure Mez. | 11 $\frac{3}{4}$ by 14 $\frac{1}{2}$ | A.P. | 100 | 2 2 0 | Lucas. |
| Langtry, Mrs. | E. J. Poynter, R.A. | J. J. Chant | Mixed | 8 $\frac{1}{2}$ by 10 $\frac{1}{2}$ | Pl. Prints | 250 | 1 1 0 | The Fine Art Society. |
| Leinster, Emily, Duchess of. | Sir J. Reynolds... | R. Josey | Mez. | 7 by 9 | A.P. | 100 | 3 3 0 | Graves. |
| Left in Charge | Sir E. Landseer, R.A. | R. Josey | Mixed | 28 $\frac{1}{4}$ by 22 $\frac{1}{2}$ | B.L. I. | 75 | 2 2 0 | |
| Maid & the Magpie (reduced size). | Sir E. Landseer, R.A. | W. H. Simmons | Mez. | 15 $\frac{1}{4}$ by 18 | Pl. Prints | 200 | 1 1 0 | Brall. |
| Mucipula | Sir J. Reynolds... | S. Cousins, R.A. | Mez. | 11 by 13 | A.P. | 125 | 5 5 0 | Graves. |
| | | | | | B.L. I. | 25 | 3 3 0 | |
| | | | | | B.L. Pl. | 25 | 3 3 0 | |
| | | | | | Prints I. | ... | 2 2 0 | |
| | | | | | A.P. | 350 | 1 1 0 | T. McLean and Agnew. |
| | | | | | B.L. | 50 | 4 4 0 | |
| | | | | | L.P. | 200 | 2 2 0 | |

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size of Engraving. | Descriptn. of Proofs. | No. of Proofs. | Price of Proofs. | Published by |
|---------------------------------|-------------------------|---------------------|--------------------|--------------------|--------------------------------------------------------------------------------------|------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|-----------------------|
| Our Pets | L. Knauss | N. Barthelmes... | Line | 13½ by 19 | A.P. Re-mark A.P. Or- dinary B.L. I. Do. Plain Prints I. Do. Plain | 30 270 250 150 A.P. B.L. Prints | 10 10 0 6 6 0 3 3 0 2 12 6 2 2 0 1 1 6 3 3 0 1 1 6 0 10 6 2 2 0 1 1 0 | Goupil. |
| On the Moors. (A Wounded Bird). | R. Ansdell, R.A. | J. C. Webb | Mixed | 17½ by 11½ | 19½ by 13½ | 16½ by 26½ | 100 | Ansdell. |
| Our Boys | W. Severn..... | J. B. Pratt..... | Mixed | 19½ by 13½ | 41 by 20 | 13½ by 17 | 250 | Agnew. |
| Princes in the Tower, (The) | J.E. Millais, R.A. | S. Cousins, R.A. | Mez. | Mez. | A.P. B.L. L.P. Prints | 600 200 300 50 100 | 10 10 0 7 7 0 6 6 0 4 4 0 8 8 0 2 2 0 4 4 0 3 3 0 | The Fine Art Society. |
| Polo Match at Hurlingham. | G. Earl | Photo Gravure | ... | 34 by 18 | A.P. B.L. Prints | 50 50 200 75 100 | 5 5 0 4 4 0 2 2 0 5 5 0 3 3 0 | Colnaghi & Graves. |
| Russel (Lady) and Child. | G. Romney | R. B. Parkes..... | Mez. | 27½ by 19½ | A.P. A.P. A.P. B.L. Autog. I. Prints | ... ... ... ... ... ... | 2 2 0 1 1 6 0 10 6 | Noseda. |
| Run for the Market | Rosa Bonheur ... | A. Alais..... | Mixed | 17½ by 11½ | A.P. B.L. Prints | 250 100 ... | 3 3 0 2 2 0 0 10 6 | Ansdell. |
| Rutland, Duke of... | Sir F. Grant, P.R.A. | A. C. Alais | Mez. | 17½ by 11½ | | | | |
| Rabbitting—"A Sure Find." | R. Ansdell, R.A. | J. C. Webb | Mixed | 17½ by 11½ | | | | |

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size of Engraving. | Descript. of Proofs. | No. of Proofs. | Price of Proofs. | Published by |
|-------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------|--------------------|--------------------------------------|--------------------------------------|-----------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| Richmond Park ... | S. Carter | J. B. Pratt..... | Mixed | 18 $\frac{3}{8}$ by 23 | A.P. B.L. L.P. I. Prints | 50 10 25 ... A.P. B.L. L.P. Prints | 8 8 0 6 6 0 4 4 0 2 2 0 300 50 100 ... 300 50 100 ... 75 25 ... 2 2 0 1 1 0 8 8 0 | Graves. |
| Sweet Margery..... A.R.A. | G. A. Storey, G. Zobel | | Mixed | 11 by 13 $\frac{1}{2}$ | A.P. B.L. L.P. Prints | 300 50 100 ... 300 50 100 ... 75 25 ... 3 3 0 2 2 0 1 1 0 8 8 0 | Agnew. | |
| Shrimping | H. W. Mesdag... J. Saddler | | Mez. | 36 by 18 $\frac{3}{4}$ | A.P. B.L. L.P. I. Prints I. | 75 25 ... 2 2 0 70 100 ... 3 3 0 5 5 0 3 3 0 2 2 0 | Graves. | |
| Sea - gull's Rock (The). | M. Courant | Photo---Engraved | Photo Engraving | 30 $\frac{3}{4}$ by 19 $\frac{3}{4}$ | A.P. Prints I. A.P. | 70 100 ... 1 1 0 100 5 5 0 | 2 12 6 1 5 0 5 5 0 | Goupil. |
| Sleeping Blood- hound (The) | Sir E. Landseer, R.A. | J. C. Webb | Mez. | 20 by 16 | A.P. | 100 ... 100 200 | 5 5 0 6 6 0 4 4 0 2 2 0 | Graves. |
| Suspense | Sir E. Landseer, R.A. | J. C. Webb | Mez. | 20 by 16 | A.P. | 100 ... 100 200 | 5 5 0 6 6 0 4 4 0 2 2 0 | Colnaghi & McLean. |
| Sophia ('The Princess Matilda of Gloucester). | Sir J. Reynolds... L. Alma Tadema, R.A. | S. Cousins..... A. Blanchard..... | Mez. | 15 $\frac{1}{4}$ by 12 $\frac{3}{4}$ | A.P. B.L. L.P. | 300 100 200 Sets of 4 Plates. | 6 6 0 4 4 0 2 2 0 21 0 0 | Pilgeram & Lefèvre. |
| Seasons (The), in four Plates — I. Spring; 2. Sum- mer; 3. Autumn; 4. Winter. | | | Line | 6 $\frac{3}{8}$ by 13 | A.P. B.L. L.P. Prints | 175 50 100 ... 12 12 0 6 6 0 4 4 0 | 21 0 0 12 12 0 6 6 0 4 4 0 | |

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size of Engraving. | Descript. of Proofs. | No. of Proofs. | Price of Proofs. | Published by |
|---------------------------------------------------|-------------------------|---------------------|--------------------|--------------------------------------|----------------------------------------|--------------------------|-----------------------------------|---------------------|
| Study | Sir F. Leighton, P.R.A. | T. L. Atkinson .. | Mez. | 18 by 15 $\frac{1}{2}$ | A.P. B.L. L.P. Prints | 375 100 200 ... | 6 6 0 4 4 0 2 2 0 1 1 0 | Pilgeram & Lefèvre. |
| "Tigers at Play," and "Feline Affection" (a pair) | R. Bradley | C. Knight | Mixed | 24 by 17 | A.P. B.L. L.P. Prints | 100 25 50 ... | 5 5 0 3 3 0 2 2 0 1 1 0 | Pilgeram & Lefèvre. |
| Townsend, Ann, Viscountess. | Sir J. Reynolds, P.R.A. | C. A. Tomkins | Mez. | 14 $\frac{1}{2}$ by 23 $\frac{1}{2}$ | A.P. B.L. L.P. Prints I. | 75 25 50 ... | 8 8 0 6 6 0 3 3 0 2 2 0 | Graves. |
| Taming the Shrew | Sir E. Landseer, R.A. | W. H. Simmons | Mez. | 19 $\frac{1}{2}$ by 13 $\frac{1}{2}$ | A.P. B.L. I. Do. Plain Prints | 125 25 25 ... | 5 5 0 3 3 0 2 2 0 1 1 0 | Graves. |
| Tug of War (The) | J. Morgan | R. Josey | Mez. | 27 $\frac{1}{2}$ by 15 $\frac{1}{2}$ | A.P. L.P. I. Prints | 100 125 ... | 5 5 0 3 3 0 2 2 0 | Graves. |
| Tug of Battle (The) | John T. Lucas .. | H. Crickmore .. | Stip. and Mez. | 19 $\frac{1}{2}$ by 14 $\frac{1}{2}$ | A.P. L.P. Prints | 50 100 ... | 2 2 0 1 1 0 0 10 6 | Brooks. |
| Virgin (The), Infant Jesus and St. John. | W. Bouguereau .. | Bertinot | Line | 8 $\frac{1}{4}$ by 14 $\frac{1}{2}$ | A.P. B.L. Prints I. Do. Plain | 156 55 ... | 6 6 0 3 3 0 1 11 6 1 5 0 | Goupil. |

| Title of Engraving. | Name of Artist. | Name of Engraver. | Kind of Engraving. | Size of Engraving. | Descriptn. of Proofs. | No. of Proofs. | Price of Proofs. | Published by |
|--------------------------------------------------------|---------------------------|-------------------|--------------------|--------------------------------------|--------------------------------------------------|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|---------------------------------|
| Wales, Prince of ... | H. V. Angeli ... | G. Zobel | Mez. | 14 by 19 $\frac{1}{2}$ | A.P. B.I. Autog. L.P. I. Prints | 100 100 ... 500 100 | £. s. d. 6 6 0 4 4 0 2 2 0 1 1 0 10 10 0 | Graves |
| Well-bred Sitters that never say they are Bored. | Sir E. Landseer, R.A. | W. H. Simmons | Mixed | 22 $\frac{1}{4}$ by 28 $\frac{1}{2}$ | A.P. B.I. L.P. Prints | 50 50 100 ... 150 | 7 0 5 5 0 3 3 0 3 3 0 | Agnew. Colnaghi & McLean. |
| Winter | F. Wheatley, R.A. | G. Stoddart..... | Stip. | 8 $\frac{3}{4}$ by 9 $\frac{3}{4}$ | A.P. Paper Proofs India | ... 50 50 ... 275 | 12 0 11 6 1 1 0 0 12 0 5 5 0 | Graves. |
| Wilton (The Earl of) | Von Angeli | G. Zobel | Mez. | 14 by 19 | Do. Plain A.P. B.I. Autog. Prints I. | 50 50 ... 175 50 ... 1 1 0 2 2 0 1 1 0 3 3 0 2 2 0 1 1 0 | 1 1 0 0 12 0 3 3 0 2 2 0 1 1 0 3 3 0 2 2 0 1 1 0 | Graves. |
| Whistler, Mrs. | J. A. McNeil Whistler. | R. Josey..... | Mez. | 14 by 12 $\frac{1}{2}$ | A.P. L.P. Prints | 175 50 ... 1 1 0 3 3 0 2 2 0 1 1 0 | Graves. | |

ETCHINGS PUBLISHED DURING THE YEAR 1879.

N.B.—The omission of several particulars respecting Etchings, such as the size, number of proofs printed, &c., arises from the fact that the rule which compels Members of the Printellers' Association to declare the number of proof impressions of an Engraving which they issue, does not extend to Etchings.

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Anecdotes of Painting in England, by Walpole. 3s. 6d. New Edition. Ward and Co.
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British Mezzotint Portraits, being a descriptive Catalogue of. Part 2. Engravers, Faithorne to Miller. T. C. Smith. Sotheran, and Co.
Byron's Lara. Illustrated by C. B. Birch. Art Union of London.
Catalogue of Books on Art, Supplement to the Universal. 650 pages. Containing titles of books on art, collected since the preparation of the earlier volumes of the work. Issued by the British Museum.
Catalogue of a Collection of Engravings, Etchings and Woodcuts, with Plates; R. Fisher. 8vo. 42s. Privately printed.
Ceramic Art, The. Illustrated by Jennie J. Young. 28s. Sampson Low and Co.
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Whistler v. Ruskin. Art and Art Critics. J. A. M. Whistler 1s. Chatto and Windus.

THE ART SALES OF 1879.

The principal art sales in London are held at Messrs. Christie, Manson, and Woods, King-street, St. James's ; Messrs. Fosters, Pall Mall ; and Messrs. Phillips, New Bond-street. Engravings, china, and books on art are usually sent to Messrs. Sotheby, Wilkinson, and Hodge, Wellington-street, Strand. The commissions charged are $7\frac{1}{2}$ per cent. on pictures and 10 per cent. on engravings, china, &c., $2\frac{1}{2}$ per cent. being charged on unsold or bought-in lots. To secure a day at Messrs. Christie's, application must be made some months beforehand, and Saturdays in the season are only allotted to exceptionally fine collections. The prices at which an article is knocked down cannot always be relied on as a test of its commercial value, as it may not even have been sold, or it may not chance to have been competed for, and its purchaser may have secured it at a much less price than he would have paid had any one bid against him. Still, no better test can be found of the real value of any article, whether it be the work of a given artist or a particular sort of bric-à-brac than an average of sale ; for this reason an analysis is appended of the average price attained by Artists' work under the hammer ; the analysis has only been made when five or more works of particular Artists have been sold, as it was felt that in less than that number, a single important or unimportant work would exercise too considerable an effect upon the calculation.

The season of 1879 was not remarkable either for any exceptional sales or prices. £4,050 was paid for Sir Joshua Reynolds's

"Robinetta"; Mr. Millais's "Order of Release" reached £2,835, and was followed by Turner's "Fishermen on a Lee Shore," £2,415. No other picture passed £2,000. A large sum, £1,010, was paid for a piece of armour, the breast-plate of Philip III. of Spain. Through the courtesy of Messrs. Christie, Manson, and Woods, we are enabled to give the following totals of the amounts realised at the various sales which reach a grand total of £298,000.

| <i>Date,</i> 1879. | <i>Collection of—</i> | <i>Amounts.</i> |
|-----------------------|-------------------------------------------------------------------------|-----------------|
| | | £ |
| January 16..... | Porcelain Drawings, &c., of the late Charles Owen Thompson Wild | 885 |
| ,, 22..... | Works of Art of the late Dr. Quin..... | 2,137 |
| February 4..... | Engravings and Drawings of Charles G. Lewis | 297 |
| ,, 15..... | Works of Art of the late Athelstan John Soden Corbet | 9,150 |
| ,, 19..... | Pictures of A. J. S. Corbet and others..... | 5,630 |
| ,, 22..... | Antique Furniture and Armour of Mr. S. L. Pratt | 2,569 |
| ,, 19..... | Pictures of James Webb, Esq., and others..... | 3,363 |
| March 1..... | Works of Art..... | 4,647 |
| ,, 5..... | Pictures of James S. Virtue and others..... | 9,446 |
| ,, 8..... | Decorative Furniture and Porcelain of the Earl of Lonsdale..... | 19,336 |
| ,, 11 | Pictures of the Earl of Lonsdale..... | 4,407 |
| ,, 11 | Baron Heath, F.R.S., F.S.A. | 2,935 |
| ,, 12 | Porcelain of Charles Baxter..... | 160 |
| ,, 12 | and Sculpture of Baron Heath..... | 334 |
| ,, 15 | Library of Baron Heath..... | 2,594 |
| ,, 22 | Pictures of Charles Baxter and others..... | 2,879 |
| ,, 24 | ,, John Fleming and others..... | 21,743 |
| ,, 24 | Plate and Jewels of Messrs. Mackay, Cunningham, & Co. | 7,100 |
| ,, 28 | Portraits and Sketches of the late Sir Francis Grant, P.R.A. | 1,078 |
| ,, 29 | Remaining Works of E. M. Ward, R. A. | 1,776 |
| April 7 | Drawings and Sketches of John Callow..... | 510 |
| ,, 19 | Modern Pictures of Colonel Barrows..... | 2,443 |
| ,, 25 | Jewels and Plate of Joseph Arden | 3,243 |
| ,, 26 | Pictures and Sculpture of Joseph Arden and others..... | 19,504 |
| May 1 | Works of Art and Vertu, Jonathan Nield | 2,459 |
| ,, 3 | Pictures of Messrs. Nield and Fenton..... | 53,008 |
| ,, 8 | Decorative Objects of Lady Lawley | 4,809 |
| ,, 10 | Ancient Pictures of John Wardell, W. Fuller, Maitland, and others | 14,673 |
| ,, 17 | Pictures and Drawings of Alfred Brooks | 37,690 |
| ,, 21 | Porcelain of Charles Dickens, Esq..... | 5,694 |
| ,, 23 | Pictures of William Benoni White..... | 10,479 |
| ,, 30 | Pictures of James Hughes Anderdon..... | 9,270 |
| June 3 | Engravings of William Benoni White | 3,398 |
| ,, 13 | Pictures, Porcelain, &c., of the Trustees of the Manor of Sidmouth..... | 4,313 |
| ,, 19 | Pictures and Works of Art of Alexander Barker..... | 13,666 |
| ,, 25 | Oriental Porcelain of Monsieur Paul Morren | 5,441 |
| July 8 | Drawings and Sketches of George Cruikshank..... | 709 |
| ,, 23..... | Books of William Benoni White..... | 1,421 |
| ,, 29..... | Engravings of do. do. do..... | 1,551 |
| August 6 | Do. do. do. | 788 |

FOREIGN AND ANCIENT PICTURES SOLD OF THE VALUE OF £200 AND UPWARDS.

| | | | £ |
|-----------------------------------|---------------------------------------------------------|-------------------------|-----|
| Botticelli Sandro.... | Story of Nastagio degli Onesti | Barker, June 19 | 441 |
| Do. | Marriage of the Daughter of Paolo de Traversero..... | ..... | 294 |
| Brauwer..... | Cardplayers | Wardell, July 10 | 283 |
| Capella, Van der. | Snow Scene Man Dragging Boat..... | ..... | 210 |
| Cirvelli, C..... | An Altar-piece | Barker, June 19 | 215 |
| Fancia, F..... | Madonna and Child and Angels..... | Wardell, July 10 | 278 |
| Guardi, F..... | Grand Canal..... | April 27..... | 246 |
| Do. | Approach to Venice | ," | 210 |
| Do. | St. Mark's Place..... | ..... | 210 |
| Do. | Piazzetta of St. Mark..... | April 27..... | 257 |
| Hobbema, M..... | Dutch village on a River..... | ..... | 218 |
| Jardui, Kouel der. | An Italian Landscape..... | Wardell, July 10 | 252 |
| Lippi, Fra F..... | Adoration of Magi..... | Barker, June 19 | 231 |
| Mieris, W..... | The Guitar Player | Wardell, July 10 | 514 |
| Moucheron..... | A Landscape, figures by Van de Velde | Lonsdale, March 8 | 405 |
| Moucheron and A. Van de Velde.... | The Gardens of a Palace..... | Wardell, July 10 | 304 |
| Ostade, A. Van.... | Boors Carousing ..... | ..... | 420 |
| Pate, J. E..... | A Fête Champêtre | Anderston, May 31 | 262 |
| Rembrandt | Portrait of the Painter's Wife | Wardell, July 10 | 666 |
| Ruysdael, J..... | Edge of a Wood..... | ..... | 388 |
| Do. | View near a Village | Barker, June 19 | 225 |
| Teniers | Interior of a Guard-room..... | April 27..... | 546 |
| Terburg and A. D. Lonne..... | Interior of a Cathedral..... | Wardell, July 10 | 420 |
| Van der Meer..... | The Visit..... | ," ,," | 304 |
| Wouvermans, P. | Hawking Party..... | ," ,," | 787 |
| Wynauts, Jan..... | Landscape..... | ," ,," | 315 |

PICTURES BY DECEASED ENGLISH ARTISTS SOLD OF THE VALUE OF £200 AND UPWARDS.

| | | | £ |
|------------------------------------|----------------------------------------------------------------------------|------------------------|-------|
| Bennet, John | East Cowes, d. 1823..... | B. White..... | 325 |
| Bennington, R. P. | St. Valérie sur Somme | July 10 | 294 |
| Do. | Château de la Duchesse de Berri..... | ," | 325 |
| Bone, H. | An Enamel of Venus and Mars | Rushout, Dec. 12 | 210 |
| Collins, W. | Dartmouth..... | ..... | 1,575 |
| Do. | Coast Scene | Nield, May 3 | 441 |
| Constable, J. | Stoke by Nayland | ," ,," | 777 |
| Do. | Thames, Westminster ..... | ..... | 430 |
| Do. | George IV. Embarking from Whitehall to open Waterloo Bridge..... | J. Fenton , | 430 |
| Do. | The Vale of Dedham..... | ..... | 315 |
| Cox, D. | Hay-field ..... | ..... | 241 |
| Do. | Cavalry ..... | ..... | 251 |
| Do. | Lancaster Sands | Nield, May 3 | 325 |
| Creswick, T. | Chequered Shade | Arden, April 26 | 378 |
| Do. | The Greenwood Stream ..... | ..... | 409 |
| Do. | A Rocky Dell | Nield, May 3 | 315 |
| Do. | Wood and River Scene ..... | ..... | 252 |
| Do. | The Waterfall | Fenton , | 336 |
| Do. | Shallow Streams | Fleming, March 22.. | 525 |
| Do. | Landscape, Children on a Road..... | Webb, February 22.. | 273 |
| Creswick & Ausdell. | The South Downs | Brooks, April 17 | 420 |
| Creswick, T. and W. P. Frith | The Tees at Wycliffe..... | Fenton, May 5..... | 640 |
| Crome | Oaks in Kimberley Park..... | July 10 | 210 |
| Do. | Group of Oaks on a Sandy Bank, with White Heifer in the Foreground..... | ," | 357 |

| | | £ |
|------------------------------|--------------------------------------------|-------|
| Dawson, H. | Approaching Storm..... | 267 |
| Etty, W. | Cymocles and Phædra | 525 |
| Fielding, Copley... | South Downs..... | 798 |
| Frost, W. E. | Nymphs Surprised Bathing..... | 378 |
| Gainsborough, F. | Evening—Boy on a Gray Horse..... | 761 |
| Do. | Horses Watering at a Trough..... | 1,350 |
| Grant, Sir F. | Lord Palmerston..... | 304 |
| Do. | Sir Walter Scott | 262 |
| Hardy, F. D. | The Foreign Guest..... | 388 |
| Do. | The Crash..... | 357 |
| Holland, J. | Santa Cruz, Coimbra..... | 315 |
| Do. | The Rialto, Venice..... | 1,050 |
| Kauffman, Angelica | Lady Northwick | 850 |
| Do. | Venus attired by the Graces | 530 |
| Do. | Judgment of Paris..... | 462 |
| Do. | La Bergère des Alpes | 441 |
| Do. | Gualtherus and Griselda | 430 |
| Burns? "Two Dogs"..... | "", " | 1,753 |
| Sport in the Highlands | Brooke, April 17 | 1,522 |
| King of the Forest..... | Nield, May 3 | 1,050 |
| Canine Friends | Brooke, April 17 | 325 |
| Gipsy Encampment | J. Fenton, May 5 | 325 |
| Saltfleet, Lincolnshire..... | "", " | 304 |
| The Silver Pool..... | Do. | 262 |
| | Brooks, April 17 | 231 |
| Lee, F. R. | Summer Morning..... | 793 |
| Do. | Merry Wives of Windsor..... | 577 |
| Lee, F. R. and | Marriage of Strongbow | 750 |
| Cooper, T. S. | Figures at Inn Door and Donkeys | |
| Leslie, C. R. | Laden with Charcoal | 336 |
| Macilise | The Nut-Gatherers..... | 588 |
| Morland, G. | Oriental Figure, with a Female Slave | 220 |
| Do. | Gillingham Church with Water-mill | 735 |
| Müller, W. | Alexandria..... | 798 |
| Do. | Athens, with the Acropolis | 525 |
| Do. | The Sphinx | 241 |
| Do. | Yews near Turner's Hill | 241 |
| Nasmyth, P. | View near the Coast | 220 |
| Do. | Windsor Castle | 336 |
| Do. | Landscape, Cottage, and Peasant on | |
| Do. | Horseback..... | 273 |
| Do. | Landscape..... | 425 |
| Niemann, E. J. | Old Fish Market, Norwich..... | 273 |
| O'Neill, G. B. | The Little Trespasser | 546 |
| Philip, J. | The Gipsy Dance..... | 598 |
| Do. | Head of a Roman Girl..... | 630 |
| Do. & Ansdell. | The Gardener's Daughter | 210 |
| Reynolds, Sir J. | Mrs. Burrell..... | 1,365 |
| Do. | The Laughing Girl..... | 4,050 |
| Do. | Robinetta | 246 |
| Roberts, D. | Pilgrims in Sight of Jerusalem | 787 |
| Do. | Santa Maria della Salute, Venice | 756 |
| Do. | San Maggiore, Venice | 945 |
| Do. | Street in Grand Cairo | 798 |
| Do. | Recollection of Spain | 504 |
| Do. | Ruins of Temple of Karnak | 504 |
| Do. | The Grand Canal and Church of Sta. | |
| Do. | Maria della Salute..... | 430 |
| Do. | The Ruins of Tiberias | 430 |
| Do. | Ysaida, or Ancient Sidon | 514 |
| Do. | The Piazza Nivoria, Rome | 1,470 |
| Do. | Interior of Duomo at Milan | 351 |
| Do. | Zancarron, Cordova | 840 |
| Romney, G. | Mrs. Tickell | 336 |
| Do. | Mrs. Thornhill | 373 |
| Do. | The Parson's Daughter | 336 |

| | | | |
|-------------------|----------------------------------------------------------------------------|-----------------------|-------|
| Romney, G..... | Madame de Genlis | Anderton, May 30... | £ 262 |
| Do..... | Mrs. Robinson as Perdia | Do..... | 399 |
| Stanfield, C..... | Il Ponte Rotto, Rome | Do..... | 840 |
| Do..... | View near St. Malo..... | Brooks, April 17..... | 273 |
| Do..... | Tower of Terracina | Do..... | 210 |
| Do..... | Old Holland..... | Do..... | 614 |
| Do..... | Homeward Bound, La Rochelle | Do..... | 1,080 |
| Do..... | Outward Bound, off the Zuyder Zee, Stormy Weather..... | Do..... | 1,785 |
| Do..... | Capture of Smuggled Goods. Old Antrim Road..... | Do..... | 500 |
| Do..... | Coast Scene, Figures, Horses and Boats | Do..... | 430 |
| Do..... | Lake Como..... | Do..... | 661 |
| Do..... | Macbeth and the Witches | Do..... | 409 |
| Do..... | Fort Socra, St. Xan de Luz | Fleming, March 22... | 1,155 |
| Do..... | Near St. Malo..... | Webb, February 22... | 294 |
| Stannard, A..... | Sluicegate on the River Wensum, 1828. | B. White..... | 330 |
| Turner, J. W..... | Fishermen on a Lee Shore, 1802 36×48 | Do..... | 2,415 |
| Do..... | Boats Carrying out Anchors and Cables to Dutch Men-of-war, 1804. 40×513 | Do..... | 1,575 |
| Do..... | Kilgerran Castle..... | Do..... | 220 |
| Ward, E. M. | Last Parting of Marie Antoinette with her Son..... | Do..... | 997 |
| Do..... | Marie Antoinette | Do..... | 378 |
| Do..... | The South-Sea Bubble | Brooke, April 17.... | 399 |
| Do..... | Last Sleep of Argyll..... | Fleming, March 22... | 231 |
| Do..... | Anne Boleyn at the Tower Stairs | Ward, Do..... | 472 |
| Do..... | Antechamber at Whitehall during the Last Moments of Charles II..... | Do..... | 945 |
| Webster, T..... | Painting from Nature | Do..... | 315 |

PICTURES BY ENGLISH LIVING ARTISTS OF THE VALUE
OF £200 AND UPWARDS.

| | | | |
|---------------------|------------------------------------------------------------|-----------------------|------|
| Ansdell, R..... | Found, 1877..... | A. Grant, June 7..... | 420 |
| Do..... | Horses Treading out the Corn | Do..... | 798 |
| Do..... | Lost and Found (a pair) | Nield, May 3..... | 414 |
| Do..... | Gossip at the Well | Do..... | 383 |
| Do..... | Return from Deerstalking | Do..... | 420 |
| Do..... | Highland Shepherd | Brooks, April 17..... | 546 |
| Do..... | Crossing the Ford on the Guadalquivir | Do..... | 540 |
| Do..... | Dead Game | Fleming, March 22... | 204 |
| Do..... | Homeward | Do..... | 220 |
| Do..... | The Interrupted Meal | Do..... | 420 |
| Brett, J..... | Summer on the Sands | Sopwith, June 7..... | 210 |
| Burton, W. S..... | The Cavalier and the Puritan..... | Arden, April 26..... | 451 |
| Calderon, P. H..... | Good-night | Nield May 3..... | 262 |
| Do..... | "Victory" | Arden, April 26..... | 1102 |
| Cooke, E. W..... | Venice: Riva dei Schiavoni | Arden, April 26..... | 210 |
| Do..... | Port of Delfzijl | Do..... | 346 |
| Do..... | Venice..... | Nield, May 3..... | 850 |
| Do..... | Venice from the Lagunes | J. Fenton, May 5.... | 336 |
| Do..... | Amsterdam..... | Fleming, March 22... | 304 |
| Do..... | Port of Venice—Trabaccolo Aground.. | April 17..... | 210 |
| Cole, V..... | Summer—Noon—Arundel Park | B. White | 441 |
| Cooper, T. S..... | Mountain Scene, Cattle and Goats | Nield, May 3..... | 257 |
| Do..... | Cumberland Downs with Shepherds and Sheep in Storm..... | Do..... | 210 |
| Do..... | Summer Afternoon | Do..... | 262 |
| Do..... | Banks of a River, with Cattle..... | Do..... | 385 |
| Do..... | Snowdon | Fenton, May 5.... | 321 |
| Do..... | Cow and Sheep..... | Webb, February 22... | 248 |
| Cope, C. W..... | Industry..... | Do..... | 278 |
| Faed, J..... | The Statute Hiring Fair | Sopwith, June 7..... | 560 |
| Do..... | In Doubt | Do..... | 514 |

| | | £ |
|------------------------------|------------------------------------------------------------------------|------|
| Faed, J..... | Listeners ne'er Hear any Good of Themselves | 367 |
| Do..... | Our Washing Day..... | 430 |
| Do..... | “ His only Pair ” | 1501 |
| Dobson, W. C. T. | Alms..... | 220 |
| Frith, W. P..... | Marriage of Prince of Wales (reduced copy)..... | 430 |
| Do..... | Sunday Afternoon | 325 |
| Do..... | Hogarth arrested as a Spy at Calais..... | 651 |
| Do..... | Dolly Varden with the Bracelet | 1050 |
| Do..... | Amy Robsart and Janet..... | 315 |
| Frith, W. P. and Ansdel..... | The Gamekeeper's Daughter..... | 304 |
| Elmore, A..... | After the Siesta—Algiers | 283 |
| Do..... | Columbus at Porto Santo | 273 |
| Goodall, F. | Going to School | 798 |
| Do..... | The Wedding Dance, Brittany..... | 997 |
| Do..... | Hagar and Ishmael..... | 924 |
| Do..... | A Street in Cairo..... | 420 |
| Graham, G. P..... | Our Northern Wall | 222 |
| Helmick, G. F..... | Love is not Dead..... | 210 |
| Hodgson, T. E. | Warriors of Islam..... | 1050 |
| Hook, J. C. | Landing Salmon | 1071 |
| Do..... | Overtaken by the Tide | 693 |
| Do..... | Crossing the Bush | 483 |
| Horsley, T. C. | The other Name ? | 281 |
| Leader, B. W. | An Island on the Llugwy | 693 |
| Leighton, Sir F. | Orpheus and Eurydice | 210 |
| Le Jeune, H. | The Plough | 525 |
| Leslie, G. D | The Nut-brown Maid | 1050 |
| Do..... | Lavinia | 1239 |
| Do..... | Pot Pourri | 215 |
| Linnell, W..... | Surrey Harvest | 305 |
| Linnell, J., Sen. | Kinsey, Oxfordshire | 305 |
| Do..... | Shallow Rivers | 745 |
| Do..... | Hampstead Heath | 903 |
| Do..... | The Sere Leaf | 745 |
| Do..... | Noon in the Cornfields | 1470 |
| Do..... | Hampstead Heath | 556 |
| Do..... | Woodcutters | 430 |
| Do..... | A Sunny Landscape | 619 |
| Do..... | Winding the Skein | 315 |
| Do..... | Harvest Field Sunset | 840 |
| Do..... | The Harvest Dinner | 1690 |
| Do..... | The Storm | 535 |
| Do..... | Christ at Emmaus | 283 |
| Do..... | Harvest | 1260 |
| Do..... | O'er a Wide Waste of Waters | 819 |
| Nicol, E. | “ Always Tell the Truth ” | 472 |
| Do..... | The Fisher's Knot | 430 |
| O'Neil, H. | Marina at the Grave | 288 |
| Linton, W. | Bellinzona | 262 |
| Marks, H. S..... | The Seasons, four Cartoons | 892 |
| Do..... | Capital and Labour | 1102 |
| Millais, J. | The Order of Release | 2835 |
| Do..... | The Rescue | 1312 |
| Do..... | The First Sermon | 215 |
| Orchardson, W. Q. | Talbot and the Countess of Auvergne | 278 |
| Pettie, J. | Ho ! Ho ! Old Noll | 750 |
| Smith, G. | The Welcome Guest, 1874 | 204 |
| Stone, F. | The Old Old Story | 420 |
| Stone, Marcus | The Road through the Park | 283 |
| Do..... | Scene in North Wales | 441 |
| Storey, G. A. | Love in a Maze | 294 |
| Solomon, A. | Fox and the Grapes | 262 |
| Tadema, L. Alma.. | How the Egyptians enjoyed themselves Three Thousand Years Ago | 388 |

PAINTINGS BY MODERN FOREIGN ARTISTS OF THE VALUE OF £200 AND UPWARDS.

| | | | £ |
|-----------------------|--------------------------------------------|-------------------------|---------------|
| Bonheur, Rosa..... | Coast of Brittany with Sheep..... | Nield, May 3 | 3 <i>v</i> 7 |
| Breton, J. | The Pilgrim | Everard, Dec. 13 ... | 29 <i>4</i> |
| Calame, A. | Swiss Mountain Scene | Brooks, April 17 | 3 <i>1</i> 5 |
| Clays, P. J. | River Scene with Shipping..... | W. Fenton, May 5... | 22 <i>5</i> |
| Copobranchi. | Shoemaker's Shop | Fleming, March 22... | 20 <i>4</i> |
| Frere, E. | The Sailor's Letter..... | " " | 22 <i>5</i> |
| Do. | Interior of Cottage | " " | 23 <i>6</i> |
| Do. | Interior in Brittany—Roasting Apples | Brooks, April 17..... | 3 <i>1</i> 5 |
| Do. | Wood Gatherers—Winter..... | W. Fenton, May 5... | 5 <i>1</i> 4 |
| Do. | Coming out of School | Fleming, March 22 | 24 <i>1</i> |
| Gallart Louis..... | The Prison Window | July 10 | 53 <i>7</i> |
| Gérôme, T. L. | Dante..... | W. Fenton, May 5 ... | 16 <i>9</i> 0 |
| Israels, J. | Fête de Jeanne | Everard, Dec. 13 ... | 27 <i>3</i> |
| Induno, G. | Grandpapa's Presents | " " | 50 <i>4</i> |
| Koller, C. | Charles V. at the House of Fugger | " " | 36 <i>2</i> |
| Knaus, L. | Thieves in a Fair..... | " " | 73 <i>5</i> |
| Meissonier..... | The Sentinel | " " | 28 <i>3</i> |
| Munthe, L. | Winter View..... | " " | 27 <i>3</i> |
| Piot, A. | The Sisters | " " | 67 <i>2</i> |
| Slingeneyer, E. | A Christian Martyr | " " | 63 <i>0</i> |
| Troyon, C. | Crossing the Bridge | Nield, May 3 | 42 <i>0</i> |
| Do. | Driving Geese | Everard, Dec. 13.... | 24 <i>7</i> |
| Verboekhoven, V. | Sheep and Ponies on a Moor | " " | 37 <i>2</i> |
| Do. | Belgian Sheep Reposing | " " | 23 <i>1</i> |
| Wahlberg, A. | Moonlight near Stockholm | | |

DRAWINGS BY DECEASED ENGLISH ARTISTS OF THE VALUE OF £100 AND UPWARDS.

| | | | |
|---------------------|--------------------------------------------------------------|------------------------|--------------|
| Barrett, G. | The Thames from Richmond Hill..... | Fleming, March 22... | 18 <i>3</i> |
| De Wint, P. | Lancaster..... | Lonsdale, March 8... | 114 <i>7</i> |
| Do. | Tewkesbury | " " | 63 <i>0</i> |
| Do. | Whitehaven | " " | 73 <i>5</i> |
| Do. | Lowther Castle..... | Toller, June 19..... | 67 <i>7</i> |
| Do. | Harvest Scene near Lincoln..... | Toller, June 19..... | 23 <i>1</i> |
| Fielding, Copley... | Loch Vennachar | " " | 13 <i>1</i> |
| Do. | Loch Lomond.... | " " | 27 <i>6</i> |
| Do. | Arundel Castle from the Park..... | Brooks, April 17 | 43 <i>0</i> |
| Do. | In Arundel Park, with Castle | " " | 20 <i>4</i> |
| Do. | Ailsa Craig..... | Fleming, March 22... | 18 <i>3</i> |
| Do. | Vale of Neath..... | " " | 40 <i>9</i> |
| Do. | Scotch Lake Scene | Toller, June 19 | 11 <i>3</i> |
| Hunt, W. | Bird's Nest and Apple Blossom..... | July 14 | 15 <i>7</i> |
| Do. | Hedge sparrow's Nest and Wild Rose | Brooks, April 17 | 10 <i>0</i> |
| Do. | The Fisher Boy | " " | 17 <i>0</i> |
| Do. | The Woodman..... | " " | 21 <i>0</i> |
| Do. | The Problem | " " | 18 <i>9</i> |
| Do. | Grapes, Peaches, and Figs..... | " " | 26 <i>7</i> |
| Do. | Peaches and Grapes | " " | 25 <i>2</i> |
| Do. | Fruit..... | Fleming, March 22... | 13 <i>0</i> |
| Do. | Cymon and Iphigenia..... | " " | 25 <i>2</i> |
| Lewis, J. F. | The Harem of a Meudock Bey..... | Brooks, April 17 | 72 <i>4</i> |
| Do. | Camp in the Desert..... | " " | 21 <i>0</i> |
| Müller, W. | Valley of the Tombs of Kings of Egypt..... | " " | 18 <i>9</i> |
| Prout, S. | Domo d' Orsola..... | Toller, June 19 | 11 <i>0</i> |
| Do. | Fish-Market—Rome | " " | 12 <i>6</i> |
| Do. | Interior of Chartres Cathedral..... | " " | 14 <i>0</i> |
| Do. | Well in Nuremberg..... | " " | 10 <i>5</i> |
| Do. | Nuremberg..... | Fleming, March 22... | 12 <i>0</i> |
| Do. | Peasants at Devotion before a Shrine in Rouen Cathedral..... | " " | 22 <i>0</i> |

| | | £ |
|----------------------|-------------------------------------|-----|
| Roberts, D..... | Interior of St. Miguel, Xerez..... | 115 |
| Do..... | Harbour of San Sebastian | 105 |
| Do..... | San Sebastian from the Port..... | 115 |
| Topham, F. W..... | Village Musicians..... | 288 |
| Do..... | A Fountain at Seville..... | 241 |
| Turner, J. M. W..... | Cologne | 430 |
| Do..... | Plymouth Sound..... | 100 |
| Do..... | Como | 105 |
| Walker, F..... | The Rainbow..... | 231 |
| Do..... | The Music Lesson | 136 |
| Ward, E. M..... | The Royal Family in the Temple..... | 100 |

DRAWINGS BY LIVING ARTISTS OF THE VALUE OF £100 AND UPWARDS.

| | | | |
|-----------------------|------------------------------------------------|------------------------|-----|
| Bach, Guido..... | Italian Peasant and Children | Brooks, April 17 | 168 |
| Cooper, T. S..... | Cattle and Sheep on the Banks of a River | " , , | 189 |
| Davidson, C..... | Early Spring—Figures by F. Topham | " , , | 109 |
| Duncan, E..... | Lifeboat and Wreck..... | " , , | 483 |
| Do..... | Homeward Bound..... | " , , | 189 |
| Do..... | Collecting Sheep on the Hills near Brecon..... | " , , | 241 |
| Foster, Birket..... | Mist Rising at Pangbourne | " , , | 173 |
| Do..... | Henley | " , , | 141 |
| Do..... | Market Cart..... | " , , | 204 |
| Do..... | The Dipping Place..... | " , , | 141 |
| Do..... | Streatley | " , , | 131 |
| Do..... | Twilight on the Thames..... | " , , | 126 |
| Gilbert, Sir J. | The Old English Gentleman..... | " , , | 336 |
| Do..... | Guy Fawkes before James I..... | " , June 19 | 283 |
| Do..... | The Fortune Teller..... | " , , | 278 |
| Goodall F..... | Arrest of a Royalist Peasant in Brittany | " , , | 105 |
| Haag, Carl..... | A Tyrolean Hunter..... | " , , | 183 |
| Haghe, Louis..... | Tasso Seeking an Asylum..... | " , , | 211 |
| Linnell, J., Sen..... | A Cornfield | " , , | 178 |
| Millais, J. E..... | Ophelia..... | " , , | 121 |
| Do..... | The Enemy Sowing Tares..... | " , , | 126 |
| Riviere, B..... | Pigs..... | " , , | 157 |
| Tadema, L. Alma..... | Egyptian Chess Players..... | " , , | 131 |
| Taylor, F..... | The Good Shepherdess | " , , | 162 |
| Do..... | Repose..... | " , , | 283 |
| Do..... | Summer Day in the Highlands | " , , | 204 |
| Willis, H. B..... | The Last Ray..... | " , , | 104 |
| Do..... | The Western Highlands..... | " , March 22 | 383 |

DRAWINGS BY MODERN FOREIGN ARTISTS.

| | | | |
|-------------------|------------------|------------------------|-----|
| Rossi, L..... | A Windy Day..... | July 9..... | 100 |
| Johannet, A | The Arrest..... | A. Brooks, April 17... | 113 |

ENGRAVINGS OF THE VALUE OF £20 AND UPWARDS.

| | | | |
|------------------|---------------------------------------|---------|--------|
| Brandard..... | Crossing the Brook (A.P.)..... | 22 0 0 | |
| Cousins, S..... | Penelope Boothby (A.P.)..... | 21 0 0 | |
| Do..... | The Strawberry Girl | " | 25 4 0 |
| Burnet..... | The Challenge—A.P. | " | 27 6 0 |
| Lewis, C. G..... | The Cover Hack (Engraver's Proof).... | " | 20 9 6 |

| | | | £ | s. | d. |
|---------------------------|----------------------------------------------------|---------------|----|----|----|
| Landseer, T. | Stag at Bay (A.P.)..... | July 18 | 68 | 15 | 0 |
| Do. | Dignity and Impudence (B.L.) | " | 35 | 14 | 0 |
| Do. | Odin (B.L.) | " | 27 | 16 | 6 |
| Do. | Laying Down the Law (B.L.) | " | 26 | 5 | 0 |
| Müller, F. | Madonna di San Sisto (after Raffaello) White)..... | 32 11 | 32 | 11 | 0 |
| | Aurora—Guido | " | 29 | 0 | 0 |
| | The Last Supper—L. da Vinci | " | 57 | 15 | 0 |
| | Do. .... | ..... | 22 | 0 | 0 |
| | Transfiguration—Raffaello ..... | ..... | 34 | 0 | 0 |
| Ryall, A. H. | L'Instruction—Terberg ..... | ..... | 29 | 0 | 0 |
| Do. | Life in the Old Dog Yet | July 18 | 23 | 2 | 0 |
| Bolton Abbey (B.L.) ..... | ..... | " ..... | 51 | 9 | 0 |
| Willmore, J. T. | Crossing the Bridge | " | 22 | 1 | 0 |

SCULPTURE, OVER £100.

| | | £ | |
|---------------------|----------------------------|-----------------------|-----|
| Barzaghi..... | Pharaoh's Daughter | June 14 | 630 |
| Durham, J. | A Perilous Plaything..... | Virtue, March 1 | 110 |
| Do. | Go to Sleep..... | April 26 | 126 |
| Foley, J. H. | Winter | Nield, May 3 | 273 |
| Do. | Summer | " | 183 |
| Macdonell, P. | The Day Dream | April 26 | 178 |
| Maclean, T. N. | The Finding of Moses | June 7 | 115 |
| Woolner, T. | Elaine..... | Nield, May 3 | 178 |
| Do. | Guinevere | " | 136 |
| Do. | Ophelia..... | " | 220 |

CHINA OF THE VALUE OF £100 AND UPWARDS.

| | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| Dresden, Old tea-service, canary ground, painted with river scenes. 23 pieces | 155 |
| ," Pair of oviform vases, canary ground, necks painted with flowers. | 157 |
| ," Square vase, open-work, painted with Watteau figures, in blue scale borders, cover surmounted by figure of child | 162 |
| ," Group—Venus and Cupid in a car supported by 3 Tritons | 175 |
| ," Group—Lady in hooped dress, a man standing by her, and female pedlar | 260 |
| ," Group—Venus and Cupid in a car drawn by 2 sea-horses, with Neptune | 236 |
| ," Lady and 3 figures in masquerade costume | 315 |
| ," Louis XV. and Madame de Pompadour dancing the minuet | 215 |
| ," Sèvres—Gros bleu lyre clock, mounted with a mask of Apollo and ornaments of chased ormolu, with enamelled dial and pendulum set with pastes | 590 |
| Old Chelsea, Long-necked vase, white and gold scroll handles, deep blue ground. gilt with alternate white flutings, painted with exotic birds | 115 |
| ," Pair of vases, with coloured satyrs, mask handles, clusters of grapes in relief, and birds in gold on deep blue ground | 199 |
| ," Pair of square vases, each side painted with groups of Chinese figures and small medallions of birds, in deep blue and gold borders | 320 |
| ," A fine turquoise vase, with open-work neck and cover, scroll handles, painted with figures and animals in a landscape, on oblong pedestal painted with landscapes and animals in medallions | 470 |
| ," A large beaker-shaped vase, brilliant deep blue ground, painted with four large medallions of exotic birds in richly gilt borders | 504 |
| ," A set of three beautiful vases of flat oval-shape, with white and gold scroll handles, deep blue ground, richly gilt, each painted with two children in medallion, and a group of birds | 1,365 |
| Chelsea, Apollo and Urania marked with an anchor in gold. (Dec. 12) | 194 |
| Worcester, A set of three vases, each beautifully painted with medallion of Norsemen and figures, in the style of Wouvermans, a large medallion of flowers and smaller medallions on the necks, the ground deep blue richly ornamented with gold | 650 |
| ," A pair of jars with flowers in medallions. (June 5) | 225 |
| ," An upright plaque with the Crucifixion, 1536 | 108 |

ARMOUR.

BRONZE.

A pair of Florentine equestrian figures of Mercury and Iris. (Dec. 12) 336

LIST of ARTISTS of whose works five or more have been sold during 1879, showing the total amount realised and the average of each Picture:—

DECEASED ARTISTS.

| | | Pictures sold of the value of £100 and upwards. | Total product. | Average per Picture. |
|---------------------|-----|-------------------------------------------------------|-------------------|-------------------------|
| Creswick, T. RA | ... | 8 | 2,488 | 341 |
| Kauffman, A. | ... | 5 | 2,713 | 543 |
| Landseer, Sir E. RA | ... | 5 | 4,954 | 991 |
| Muller, W. | ... | 5 | 2,519 | 504 |
| Nasmyth, P. | ... | 5 | 1,495 | 299 |
| Roberts, D. RA | ... | 12 | 7,735 | 645 |
| Romney, G. RA | ... | 5 | 2,215 | 443 |
| Ward, E. M. RA | ... | 6 | 3,422 | 570 |
| Stanfield, C. RA | ... | 12 | 8,251 | 688 |

LIVING ARTISTS.

| | | Pictures sold of the value of £200 and upwards. | Total product. | Average per Picture. |
|----------------------|-----|-------------------------------------------------------|-------------------|-------------------------|
| Ausdell, R. RA | ... | 11 | 4,365 | 397 |
| Cooper, T. S. RA | ... | 6 | 1,683 | 281 |
| Cooke, E. W. RA | ... | 6 | 2,256 | 376 |
| Faed, J. RA | ... | 5 | 3,592 | 718 |
| Frith, W. P. RA | ... | 5 | 2,771 | 554 |
| Linnell, J. senr. RA | ... | 15 | 11,319 | 755 |

THE COPYRIGHT COMMISSION.

ITS REPORT AND THE MEMORIAL OF THE ROYAL ACADEMY.

ALTHOUGH the report of the Copyright Commission was issued in 1878, such portions of it as refer to the Fine Arts are here introduced, partly because any action by the outside world in respect to it was taken in 1879, but principally because it contains in a succinct form the law of copyright, which every one connected with Art, whether artist, amateur, or dealer, should know, but with which so few are really acquainted.

The report was signed by Lord John Manners, the Earl of Devon, Sir C. L. Young, Sir H. T. Holland, Sir J. Rose, Sir H. Drummond Wolff, Sir J. F. Stephen, Sir J. Benedict, Mr. F. Herschell, Mr. E. Jenkins, Mr. Wm. Smith, Mr. J. A. Froude, Mr. A. Trollope, and Mr. F. R. Daldy; but the names will be searched in vain for any practical authority on the subject of Art.

The paragraphs relating to the Fine Arts were the following:—

89. The next subjects for our consideration were the various branches of the Fine Arts, consisting of engravings and works of that class, paintings, drawings, and photographs, and lastly, sculpture.

90. It might be supposed that the law relating to engravings, etchings, prints, lithographs, paintings, drawings, and photographs would be the same so far as those matters are capable of being regulated by the same law; but such is not the case. Until the 25th and 26th years of Your Majesty's reign there was no Act of Parliament by which copyright was given for paintings, drawings,

and photographs, while engravings, etchings, and prints were protected so long ago as the eighth year of the reign of His late Majesty King George II. Though engravings, etchings, and prints were thus provided for, a doubt arose in process of time whether the Acts then in force would apply to lithographs and other recently invented modes of printing pictures, and it was therefore declared, by an Act passed in the 15th and 16th years of Your Majesty's reign, that the earlier Acts were intended to include prints taken by lithography or any other mechanical process by which prints or impressions of drawings or designs are capable of being multiplied indefinitely. It might be questioned whether the language of this Act would not embrace photography, but it seems to have been assumed that it would not, for in the 25th and 26th years of Your Majesty's reign an Act was passed to give copyright in paintings drawings, and photographs, and the right thus given was placed on an entirely different footing and made subject to different conditions from those to which engravings, etchings, lithographs, and prints are subject.

91. There is at present great diversity in the law as to the duration of copyright in works of fine art. For engravings and similar works the term is twenty-eight years from publication ; for paintings, drawings, and photographs, the life of the artist and seven years ; and for sculpture fourteen years from the first putting forth or publication of the work, and if the sculptor is living at the end of that time, for a second term of fourteen years. We do not think it desirable that these distinctions should continue.

92. We understand that the reason for making the term in the case of paintings the life of the Artist and seven years, was to avoid the necessity of proving the date of publication, which is, it is said, in the case of a painting frequently impossible. There would be equal difficulty, it is reasonable to suppose, in proving the date of publication of sculpture, and we have already shown that it exists, to a minor degree, in the case of all literary works. We think it desirable as far as possible to get rid of this difficulty. By adopting as the term the life of the artist and a certain time after death, the result will be attained.

93. Sculpture, though a branch of the Fine Arts, is essentially different in many points from paintings, engravings, and works of that class ; nevertheless we purpose to deal with them concurrently, so far as the subjects permit.

94. It will have been observed that wherever it is possible to place on the same footing the various subjects of copyright of which we have treated in the earlier part of this report, we have recommended that the law should be assimilated ; we propose that all the subjects of Fine Art shall be dealt with on the same principle so far as they are capable of that treatment.

95. We therefore propose that the term of copyright for all works of Fine Art, other than photographs, shall be the same as for books,

music, and the drama, namely, the life of the Artist and thirty years after his death.

96. We further recommend that it should be open equally to subjects of Your Majesty and aliens to obtain copyright in works of Fine Art, but aliens, unless domiciled in Your Majesty's dominions, should only be entitled to copyright for works first published in those dominions.

SCULPTURE.

97. As to sculpture, we have had to consider by what acts the sculptor's copyright ought to be deemed to have been infringed. Sculpture may be copied in various ways, not only by sculpture and casting, but by engraving, drawing, and photography ; and since the rise of photography the copying of sculpture by that means has become a considerable business. The question has therefore been brought before us whether copying by other means than sculpture or casting ought not to be considered piracy.

98. A material item in the consideration of this question is the injury likely to be inflicted on the sculptor. The principal witness on this point, Mr. Woolner, R.A., though he thought that the photographing of sculpture would probably operate rather as an advertisement in the sculptor's favour than to his detriment, expressed a wish that the law should give a sculptor protection against copying by means of drawing or engraving ; and he was of opinion that incorrect copying by drawing or engraving might be very prejudicial to the sculptor's reputation. But besides this there is the question whether a sculptor ought not to be entitled to any profit to be made by allowing his works to be photographed or otherwise copied.

99. Upon the whole we are disposed to think that every form of copy, whether by sculpture, modelling, photography, drawing, engraving, or otherwise, should be included in the protection of copyright. It might be provided that the copying of a scene in which a piece of sculpture happened to form an object should not be deemed an infringement, unless the sculpture should be the principal object, or unless the chief purpose of the picture should be to exhibit the sculpture.

100. It was also suggested that copyists of antique works ought to be protected by copyright so far as their own copies are concerned. Many persons spend months in copying ancient statues, and the copies become as valuable to the sculptors as if they were original works. It may be doubted whether the case does not already fall within the Sculpture Act, but we recommend that such doubts should be removed, and that sculptors who copy from statues in which no copyright exists should have copyright in their own copies. Such copyright should not, of course, extend to prevent other persons making copies of the original work.

PAINTINGS.—ASSIGNMENT OF COPYRIGHT ON SALE OF PICTURES.

101. The most difficult question with relation to Fine Arts which we have had to consider is, to whom the copyright should belong on sale of a painting; whether to the Artist or to the purchaser of the picture.

102. The present law on the subject is as follows:—The author of every original painting, drawing, and photograph, and his assigns, have the sole right of copying, engraving, and reproducing it, unless it be sold or made for a good or valuable consideration, in which case the Artist cannot retain the copyright unless it be expressly reserved to him by agreement in writing, signed by the vendee, or by the person for whom the work was executed; but the copyright, in the absence of such agreement, belongs to the vendee or such other person; but it is also provided that a vendee or assignee cannot get the copyright unless at the time of the sale an agreement in writing signed by the Artist or person selling is made to that effect. The result is, that if an Artist sells a picture without having the copyright reserved to him by written agreement he loses it, but it does not vest in the purchaser unless there is an agreement signed in his favour. If, therefore, there is no agreement in writing—a very frequent occurrence—the copyright is altogether lost on a sale, but if the picture is painted on commission, instead of being sold after being painted, the copyright, in the absence of any agreement, vests in the person for whom the picture is painted.

103. We have taken a good deal of evidence with regard to this matter. It appears that the provision as to pictures painted on commission was made to prevent the unauthorised copying of portraits. Some difficulty, however, is said to have arisen in determining whether an order or a purchase is a commission so as to bring the picture within such provision.

104. With regard to the general question whether the copyright in a picture should in every case remain with the Artist unless expressly sold, or whether it should follow the picture unless expressly retained, the Artists as a body are unanimous in their desire to have the copyright reserved to them by law.

105. It is true that if under the present law an Artist wishes to retain the copyright he can do so by an express stipulation embodied in an agreement signed by the purchaser. Artists, however, say that this is practically useless, since the purchaser would look upon a proposal for such an agreement as intended to deprive him of part of the value of his purchase. They therefore seldom ask for agreements, preferring that the copyright shall drop. In that case any person who can gain access to a

valuable picture may make and sell copies of it in defiance of both Artist and owner.

106. It is clearly undesirable that copyrights, which are in many cases of great value, should be in this way left free to piracy. The law, therefore, should distinctly define to whom, in the absence of an agreement, the copyright should belong.

107. In dealing with these questions we have had regard not only to the Artist's claims, which have been strongly advocated before us, but also to the interests of the public, and to the consideration whether any distinction should be made between pictures sold after being painted and pictures painted on commission, or between portraits and other pictures.

108. First, as to portraits as distinguished from other pictures. Although Artists contend that the copyright in pictures should belong to them notwithstanding a sale, it is admitted by some that an exception to the general rule might be made in the case of portraits, and that copyright in them might properly belong to the purchaser or person giving a commission. The evidence appears to us to prove, first, that the reasons why the copyright in portraits should belong to the person ordering the painting apply equally to other pictures; and secondly, that it is by no means easy to say what a portrait is. Thus it is open to question whether the word would include the portrait of an animal—a dog, for instance—and if so, whether it would include a number of dogs, or a pack of hounds; or a picture of a house or a room, or any object without life; and further whether it is to include pictures of persons taken in character, not so much for the sake of the portrait of the person as for the sake of the scene; and, lastly, whether it is to include pictures of persons forming large groups, where the scene is the object of the work, though the pictures of the persons present are portraits.

109. These difficulties lead us on the whole to doubt the expediency of drawing any distinction between portraits and other pictures.

110. Secondly, as to making a distinction between pictures painted on commission and others. We are here met with the difficulty of defining what is a commission; and looking to the evidence upon this point we have arrived at the conclusion that no distinction can practically be made.

111. The only question that remains, therefore, on this branch of our inquiry is, whether the copyright in a picture when sold should still be vested in the artist, independently of the property in the picture, or whether, unless expressly reserved, it should follow the ownership of the picture.

112. The evidence shows that persons buying pictures do not in general think about the copyright, but that if the subject happens to be mentioned, they are generally under the im-

pression that the copyright is included in the purchase, and are astonished if they are told that it is not. It is said that owing to this fact an Artist, however eminent, when he is selling a picture, shrinks from mentioning the copyright and asking for an agreement to enable him to retain it; he usually prefers that the copyright should be absolutely lost to both parties, as in the absence of any written agreement it would be, under the first section of the Act which was passed in the 25th and 26th years of Your Majesty's reign (c. 68), than that the purchaser should think that he is losing a valuable part of his bargain, and consequently should decline to complete the purchase.

113. The principal reason why Artists wish to retain the copyright is to keep control over the engraver and photographer. To Artists no doubt this control is a matter of considerable pecuniary value, but they urge that they not only wish to control engraving in order to get the payment from the engraver, but chiefly to prevent inferior engraving, which they consider prejudicial to their reputation. It is admitted that if a picture is sold the artist would have no power to get it engraved when it is in the possession of the purchaser, except by his consent, and Artists are willing that this should continue to be the case; but if this power of preventing engraving is so valuable, it is not easy to see why they should hesitate to explain the law to the purchaser and offer to let him have the copyright if he will preserve the picture from inferior engraving, rather than let the copyright be lost both to Artist and purchaser.

114. This difficulty does not, we may observe, arise in sales to publishers, who, as a rule, purchase for the purpose of engraving, and therefore buy the copyright.

115. Upon the whole, then, the majority of us have arrived at the conclusion that, in the absence of a written agreement to the contrary, the copyright in a picture should belong to the purchaser, or the person for whom it is painted, and follow the ownership of the picture. We may observe that this conclusion, though differing from the Bill of 1862 as originally drawn, and from a draft Bill of 1864, is in accordance with the provisions of the Fine Arts Bill of 1869, which we learn from Mr. Blaine's report was "prepared by direction of the Council of the Society of Arts, Manufactures, and Commerce, in consequence of a memorial having been presented to the Council by a considerable number of the most eminent artists and publishers resident in London." It is further substantially the same as the first section of the existing Act of 1862, except as to the concluding provision in that section, which enacts that the vendee cannot have the copyright unless an agreement to that effect is made in writing. This proviso was apparently added to the Bill without sufficient consideration, during its progress through Parliament.

116. Upon this part of the case we may here refer to a question

that has been brought under our notice, namely, whether an Artist who has sold a picture should be allowed, without the consent of the owner, to make replicas of it, or whether, as has been suggested, a distinction should be made between replicas made by the Artist and copies made by others than the Artist. We are not, however, inclined to recognise any distinction ; nor, indeed, so far at all events as replicas in the same material are concerned, does it appear to be supported by Artists.

117. Though in the preceding paragraphs we have spoken only of paintings, the law is the same as to drawings and photographs ; and we think that, whatever changes may be made in the law as to paintings, the same should be made with regard to drawings.

118. Photographs, however, present some difficulty. At the present time they are coupled by Act of Parliament with paintings and drawings, and are subject to the same law, but as we have before pointed out, we believe this circumstance arose merely from the fact that before the year 1862, when the Act was passed, there was no copyright protection afforded by the law for either of these subjects, and it was then thought right that photographs should be protected as well as other works of art. On consideration, however, it will be seen that photographs are essentially different from paintings and drawings, inasmuch as they more nearly resemble engravings, and works of a mechanical nature, by which copies of pictures are multiplied indefinitely.

119. We propose that the term of copyright in photographs should be thirty years from the date of publication, except when originally published as part of a book. In the latter case it should be for the term of copyright in the book.

120. But the point upon which we feel difficulty is, whether the copyright should be assimilated to that in paintings and pass to a purchaser, or whether it should remain with the photographer. When photographs are taken with a view to copies being sold in large numbers, it is practically impossible that the copyright in the negative should pass to each purchaser of a copy, and it must remain with the photographer, or cease to exist. On the other hand the same reasons exist for vesting the copyright of portraits in the purchaser or person for whom they are taken, as in the case of a painting. Indeed, considering the facility of multiplying copies, and the tendency among photographers to exhibit the portraits of distinguished persons in shop windows, it may be thought that there is even greater reason for giving the persons whose portraits are taken the control over the multiplication of copies than there is in the case of a painting. It therefore becomes a question whether it is not necessary to make that distinction between photographs that are portraits and those that are not, and between photographs taken on commission and those taken otherwise, which we have deprecated in the case of paintings.

121. We suggest that the copyright in a photograph should

belong to the proprietor of the negative, but, in the case of photographs taken on commission, we recommend that no copies be sold or exhibited without the sanction of the person who ordered them.

122. The same questions arise with respect to engravings, lithographs, prints, and similar works. These arts, like photography, may be employed for the purpose of issuing a large number of copies of a picture, or merely for the purpose of executing a commission and printing a few copies of a portrait, for instance, for private distribution, by the person giving a commission, among his friends. We think, therefore, that so far as regards the transfer and vesting of the copyright, these arts should be placed upon the same basis as photography.

123. Before leaving the subject of the Fine Arts, we wish to notice one other matter as to which Artists say the law is disadvantageous to them. Before an artist paints a picture, he frequently finds it necessary to make a number of sketches or studies, which, grouped together, make up the picture in its finished state. These works may be studies expressly made for the picture about to be painted, or they may be sketches which have been made at various times, and kept as materials for future pictures. If, after a picture is so composed, the copyright is sold, the Artists are afraid that they are prevented from again using or selling the same studies and sketches, as they have been advised that such user or sale would be an infringement of the copyright they have sold.

124. It may be doubted whether this fear is well founded, but as the use of such studies and sketches as we have described could not, in our opinion, result in any real injury to the copyright owner, who has copies of them in his picture in a more or less altered shape, and combined with other independent work, we think the doubt should be removed, and that the author of any work of Fine Art, even though he may have parted with the copyright therein, should be allowed to sell or use again his *bond fide* sketches and studies for such works and compositions, provided that he does not repeat or colourably imitate the design of the original work. We may observe that a provision to this effect was inserted in the Copyright Bill which was introduced by Lord Westbury in 1869.

ARCHITECTURE.

125. In the course of our inquiry we received an application from the Royal Institute of British Architects, that a representative of the Institute might bring before us a grievance under which architects consider themselves to suffer. Mr. Charles Barry, the president, attended, and after reading to us a copy of a petition on the subject, which had been presented to the House of Lords in the year 1869, and some other papers which will be found in the evidence, contended that architects were subjected to great injustice

and injury through their designs not having the protection of copyright so as to prevent them being used by other persons than the author for building purposes ; and some instances of hardship were given.

126. He suggested that the right to reproduce a building should be reserved to the architect for twenty years, and this whether reproduction were desired on the same scale or a different one, or in whole or in part, and whether by the person who gave the commission or any other ; and further that copyright in architectural design should be reserved to the author from the date of erection of a building or the sale of the design.

127. We are satisfied, as regards the former suggestion, that it would be impracticable to reserve this right to reproduce a building. With regard to the latter suggestion, we may observe that though architectural designs have no protection as designs, they are, in our opinion, protected as drawings by the Fine Arts Act, passed in the 25th and 26th years of Your Majesty's reign, so that they may not be copied on paper ; and we think that such protection should be preserved.

REGISTRATION OF COPYRIGHT.

156. For the sake of uniformity it is desirable that the law of registration should, as far as possible, be the same for works of Fine Art, as for books, music, and the drama.

157. It has been strongly urged upon us that compulsory registration in the case of paintings and drawings is practically impossible ; and it would seem that the same arguments that are used against compulsory registration in the case of paintings and drawings apply equally to sculpture. There is no doubt a great difficulty in the way of compulsory registration of paintings and drawings. This arises from the fact that the class of pictures to be registered cannot be limited, and that if copyright in an important work is only to be secured by registration, copyright in the smallest sketch or study could only be preserved by the same means. Some difficulty also arises from the fact that paintings, drawings, and sketches are so frequently subjected to alteration that it would be almost impossible to say when a work is finished so as to be capable of registration as a completed work.

158. On these grounds, therefore, we recommend that registration of paintings and drawings should not be insisted on so long as the property in the picture and the copyright are vested in the same person, but that if the copyright be separated by agreement from the property in the picture, there should be compulsory registration and that the register should show,—

- (a) The date of the agreement.
- (b) The names of the parties thereto.

- (c) The names and places of abode of the Artist and of the person in whom the copyright is vested.
- (d) A short description of the nature and subject of the work, and, if the person registering so desires, a sketch outline or photograph of the work in addition thereto.

159. With regard to such works as engravings, prints, and photographs, there would not be the same difficulty, and we think that they should be subject to compulsory registration in the same way as books.

FINE ARTS.—INFRINGEMENT.

173. Two matters relating to infringement of copyright in works of Fine Art, but particularly of paintings, have been brought to our notice in which, it is alleged, the law affords an inadequate remedy.

174. First, by the sixth section of the Act which was passed in the 25th and 26th years of Your Majesty's reign (c. 68) it was enacted that if any person should infringe copyright in any painting, drawing, or photograph, he should be liable to a penalty of £10, and all the piratical copies should be forfeited to the proprietor of the copyright. Artists and engravers, who are frequently proprietors of copyright in paintings and drawings, consider the provision enabling them to seize piratical copies to be of great value, but they say that it is rendered inefficient by the fact that no power is given to enter a house and search for copies. An instance was given to us where, a conviction for selling piratical copies having been obtained, the magistrate had made an order that the copies should be delivered up, but it was found that the order could not be enforced.

175. The only remedy suggested to meet the evil, is that proposed in the Bill introduced into Parliament in the year 1869, but withdrawn before it became law, and which runs as follows :—

“ Upon proof on the oath of one credible person before any justice of the peace, court, sheriff, or other person having jurisdiction in any proceeding under this Act that there is reasonable cause to suspect that any person has in his possession, or in any house, shop, or other place for sale, hire, distribution or public exhibition any copy, repetition or imitation of any work of fine art, in which or in the design whereof there shall be subsisting and registered copyright under the Act, and that such copy, repetition, or imitation has been made without the consent in writing of the registered proprietor of such copyright, it shall be lawful for such justice, court, sheriff, or other person as aforesaid before whom any such proceeding is taken, and he or they is and are hereby required to grant his or their warrant to search in the daytime such house, shop, or other place, and if any such copy, repetition, or imitation, or any work which may be reasonably suspected to be such shall be found therein, to cause the same to be brought before him or them, or

before some other justice of the peace, court, sheriff, or person as aforesaid, and upon proof that any or every such copy, repetition, or imitation was unlawfully made, the same shall thereupon be forfeited and delivered up to the registered proprietor for the time being of the copyright as his property." Though we should be glad to see some remedy adopted, we entertain doubts whether that proposed is not of a more stringent character than the circumstances justify.

176. The other matter relative to copyright in the fine arts, with regard to which it is said the law is defective, arises out of the now very common practice of hawking about the country piratical copies, and particularly piratical photographs of copyright paintings and engravings. This is spoken of as a serious injury to the copyright proprietors, and a practice which the existing law is powerless to stop.

177. At present all penalties and all copies forfeited can be recovered in England and Ireland only by action or by summary proceedings before justices, that is by summoning the offending person before the justices, and in Scotland by action before the Court of Session, or by summary action before the sheriff. The complaint made to us is that there is no power to seize piratical copies where they are seen and when they might be taken. The power to proceed by summons is, it is said, generally ineffectual, because persons selling these copies go round from house to house and refuse to give either a name or address, and are altogether lost sight of before a summons can be procured.

178. A remedy by seizure was proposed in the Bill of 1869, and we think that the evil can best be met by the introduction in any future Act of a clause similar to the 15th of that Bill. The 15th clause was as follows :—

" If any person elsewhere than at his own house, shop, or place of business, shall hawk, carry about, offer, utter, distribute, or sell, or keep for sale, hire, or distribution, any unlawful copy, repetition, or colourable imitation of any work of fine art, in which, or in the design whereof, there shall be subsisting and registered copyright under this Act, all such unlawful articles may be seized without warrant by any peace officer, or the proprietor of the copyright, or any person authorised by him, and forthwith taken before any justice of the peace, court, sheriff, or other person having jurisdiction in any proceeding under this Act, and upon proof that such copies, repetitions, or imitations were unlawfully made, they shall be forfeited and delivered up to the registered proprietor for the time being of the copyright as his property."

We think, however, that the words "carry about" might be properly omitted, as the other words are sufficiently large; and further, that it should not be in the power of the proprietor of the copyright, or any person authorised by him, to seize, but that the clause should run : " without warrant by any peace officer under the

orders and responsibility of the proprietor of the copyright or of any person authorised," &c., or to that effect.

179. Besides providing penalties for various acts of infringement of copyright, and for fraudulently marking pictures with the names or marks of artists who are not the authors of them, which penalties we think are sufficient for the purpose, the present law prohibits the importation into the United Kingdom, except with the consent of the proprietor, of all repetitions, copies, or imitations of paintings, drawings, or photographs in which there is copyright, which have been made in any foreign state or in any other part of the British dominions than the United Kingdom. We think it is desirable to retain this prohibition, and that a somewhat similar prohibition might properly be extended to the exportation of unlawful repetitions, copies, and imitations.

180. Whatever powers may be given to search for and seize piratical copies of paintings, and whatever penalties may be established, the same should be extended to sculpture and other works of fine art.

A very useful digest of the law of copyright (compiled by Mr. Justice Stephen) is attached to the Report, the price of the whole being one shilling.

The following Memorial was presented to Her Majesty's Government by the Royal Academy of Arts, on the subject of the recommendations on Artistic Copyright in Paintings and Drawings contained in the foregoing Report.

As might be expected, that body looks at the question from the Artist's, rather than from the purchaser's point of view; whereas the Report appears to hold the scales very evenly balanced between the two.

WE, the President and Academicians of the Royal Academy of Arts, beg leave to present for the consideration of Her Majesty's Government, the following observations upon the Report of the Royal Commissioners on Copyright, with a view to showing that the main recommendation in that Report concerning paintings and drawings, viz., that the purchaser of the painting shall be the legal owner of copyright, would in the event of its fulfilment be injurious to the artist and adverse to the public interests.

By the present law, a copyright in a picture or drawing (not executed on commission) can exist only in those rare instances when, at the time of sale, either the artist or the purchaser of the work stipulates for it by an agreement, which must be stamped,

signed by the consenting party. In default of this observance the copyright lapses, and any person who surreptitiously or otherwise obtains a copy or photograph of the picture, may not only sell such copy or photograph, but may also make an engraving from it, in which engraving, however bad it may be in execution and therefore harmful to the reputation of the painter, he can secure a copyright, and the profits of such ill-gotten property are enjoyed without fear of disturbance from either the painter or the purchaser of the picture, who are both powerless to interfere.

The Royal Commissioners, recognising the evils of the present law, say : "It is clearly undesirable that copyrights, which are in many cases of great value, should be in this way left free to piracy. The law, therefore, should distinctly define to whom, in the absence of an agreement, the copyright should belong."

What this definition shall be, whether in favour of the artist or not, is the vital question before us ; and we propose to show that the law hitherto has been devised (always in spirit if not in method) with a view to giving protection to the Arts and encouragement to the workers in them.

The law in Great Britain was first formulated for the protection of Art when Hogarth obtained his Act for engravings in 1735. Next followed, in 1798, an Act to establish copyright in sculpture. The spirit in which the Legislature approached the subject is manifest in the very stringent terms of the enactments of that Act. Not only was the copyright to belong to the sculptor on the sale of his work, but he was not to be allowed to divest himself of the copyright without executing a solemn agreement certified by two or more credible witnesses. This Act was amended and made more stringent in 1814, when it was enacted that the agreement should become a deed attested by two witnesses. This very completeness in the attachment of his property became a vexation to the sculptor, and the Designs Acts of 1842 and 1843 now allow him the option of disposing of the copyright by a less irksome and costly process.

Until 1862 there was no law regulating copyright in paintings or drawings. The Bill of that year in its original draft gave the copyright in his painting to the artist ; and this was reasonable, for by the already established law he was the owner of copyright if he expressed his ideas in a plastic form. A second Bill was introduced into Parliament in 1864 and was drafted to effect the same purpose. This and a third Bill which was introduced in 1869 were withdrawn from Parliament. The existing law therefore is the Act of 1862, which was the result of the Bill of that year. But in its progress through the two Houses this Bill underwent such insufficiently considered changes that the law stands confessed as a mistake, and the Royal Commissioners were called on to take up afresh the whole subject of artistic copyright.

The Bill of 1869 was introduced under the auspices of the Society of Arts. It was antagonistic to the views that had been drafted by

the promoters of the previous bills, and its provisions were adverse to the artist, for by them he could not obtain the copyright without a formal bargain at the time of the sale of his painting. The Bill was introduced as having been "prepared by direction of the Council of Arts, Manufactures, and Commerce, in consequence of a Memorial having been presented to the Council by a considerable number of the most eminent artists and publishers resident in London."

We have looked into this matter, and we have to say that the document in question was merely a Memorial to the Council, presented three years before the date of the Bill, requesting them "to give the subject [the Engraving and Artistic Copyright Acts] their serious consideration, with a view to the speedy amendment of the said Acts." With the outcome of this "consideration" the Memorialists were not connected, and the Royal Commissioners might have noted that the unanimous desire of the whole body of artists, which they themselves certify to in their Report, is diametrically opposed to the provisions of this Bill, which was prepared by Mr. Robertson Blaine, under the direction of the Council of the Society of Arts.

The misconception of the Royal Commissioners as to the history of the Society of Arts Bill of 1869, appears to have had an important effect upon their Report, and we believe they would have hesitated to make a recommendation so adverse to painters, and so exceptional to the general scheme of their Report, as that of which we complain, unless they had been persuaded that similar views had been approved by eminent artists themselves.

The traditional idea of giving to the author or artist copyright in his works is embodied in the Report in all that affects literature, dramatic literature, and music.

In sculpture the Royal Commissioners recommend that sculptors shall have the fullest rights, extending not only to portraits, but to copies from ancient or other statues, and over photographs and drawings done from the sculptors' works.

And in photography, that the copyright shall be given to the photographer (he being by custom the proprietor of the negative). The ownership and the profits that accrue therefrom to remain with him in all cases; but when the photograph is taken on commission, copies are not to be sold without the sanction of the person who ordered it.

In painting there is to be a complete reversal, for the Royal Commissioners recommend that the copyright shall belong *not* to the artist, but to the purchaser of the picture. That is to say, the purchaser of the painting or drawing is to obtain, by the normal action of the law, a property for which he does not specifically pay, and for which in every case where the question of copyright is raised the artist now receives separate remuneration. This remuneration the artist receives for a distinct property, which, if it

be not bought by the purchaser of the painting, that chattel is taken away without it, and the copyright is left with the artist to be otherwise disposed of. But although the Royal Commissioners propose to take away this property from the artist, and give it to the purchaser of the picture, the latter would find upon it a sign of the natural owner; for the enjoyment of the copyright is to be determined by the length of the artist's life.

We have described the operation of the proposed law in its undisturbed action, but of course the artist would be able to obtain the copyright by a special agreement, that is, by using the law of contract, which he enjoys in common with all subjects of Her Majesty. The Royal Commissioners are, however, under no misapprehension as to the practical uselessness in such cases of this common privilege; for they report that artists "seldom ask for agreements, preferring that the copyright shall drop."

The evidence had made it clear that artists are in peculiar relations with purchasers, and that, unlike agents or men of business, they as a rule cannot at the moment of sale enter without constraint into all the details that would be necessary to protect their interests. And it must be borne in mind that the artist's interest in copyright is chiefly concerned with engravings, the control over their execution, and the profits of publication; and that with many this concern arises only on rare occasions, and often when there has been no previous sign that the copyright would be valued and sought. Under these circumstances it may be well understood why artists hesitate to obtrude in every sale of a picture business details, which would bring results in a small proportion of cases only.

On the other hand, the commissioner of a picture of exceptional character, who may have a special interest in the work he is ordering, and may wish to control, or to benefit from its publication, is not likely to omit the needful stipulations for his protection. The necessity for them will be present to his mind, and the onus of making them should be upon him, and he should not be protected in his negligence, by a law that would tell against the artist in every transaction, even the smallest, throughout the whole of a professional life.

If under the present law the copyright is usually lost to the artist because he dreads raising the question at the time of the sale of his picture, it is futile to suppose he would be more adventurous under the proposed new order of things, when his request would be nothing less than a demand upon the purchaser to remit property attaching to his purchase by law.

This recommendation of what to the artist would be the virtual deprival of copyright, has been made by gentlemen who were selected for Her Majesty's Commission to guard the interests of literature and music, but who addressed themselves to the questions of artistic copyright without a single representative of Art having a

voice in their deliberations or decisions. We can only thus account for the phantom difficulties that seem to have constrained the Royal Commissioners to adopt the line they have taken.

It would appear that these difficulties arose in their minds when they gave consideration to that most important question, which has occupied all who have advised on legislation for copyright, viz., how to protect individuals against the unauthorised publication of portraits.

This protection has been devised by the Royal Commissioners in a most effectual manner for portraits in photography, without calling upon the photographer to give up his copyright. Portraits in painting can be protected in precisely the same way, and there is not the shadow of a reason for calling upon the painter more than the photographer to give up the copyright. Following the words of the Commissioners, the protecting clause might run thus :

"That no copies or engravings from a portrait be sold or exhibited without the sanction of the person who ordered such portrait."

The definition of a "portrait" need not be so great a difficulty as it appeared to the Royal Commissioners. We would give the term an extended range, and it should apply to all cases where voluntary sittings or permission for access are required to be given by or on behalf of the commissioner of the picture.

A "copy," in the case of portraits, should have the widest meaning, and apply to a reproduction of the portrait in any material and of any size. We are of opinion that the purchasers of all other classes of paintings and drawings should be protected against replicas that would so colourably imitate the original as to cause its identity to be challenged.

The simple solution of giving the veto against publication to the commissioner of the portrait and to his heirs, and allowing the artist to retain the copyright, would render unnecessary the clumsy enactment in the existing law which applies to pictures painted on commission. This enactment was made for the purpose of separating portraits from other pictures and calling a copyright into existence, so that the commissioner of the picture should not be powerless against its publication without his consent, as he would have been in ordinary cases where the copyright had dropped in default of an agreement. As an instance of the strange operations of this enactment, we may say that it appears to give the copyright to a purchaser who secures a picture of any class a few days before its completion, whereas it would certainly not give it to him if he purchased the picture on or after its completion.

The Royal Commissioners express their wish to get rid of this unsatisfactory state of things, and to have an uniform ruling for all copyright in paintings. They say the evidence has shown them that "the reasons why the copyright in portraits should belong to the person ordering the painting, apply equally to other pictures." Transposing the argument, we endorse this view, for certainly

reasons have not been given to justify the owners of portrait pictures having the copyright more than the owners of other pictures. We ask then, that the copyright be given uniformly to all artists, to the painter as it already is to the sculptor. And further, we ask that, in the event of the sale of the copyright by the artist, the transaction should not prejudicially affect his ownership in the sketches and studies connected with the picture in question. Under the present law, freedom in the use of these sketches and studies is lost to the artist when copyright in the finished picture is owned by another person. If, therefore, the copyright passed by the silent operation of the law, and as a matter of course, to the purchasers of pictures, the artist would live in doubt, and incur grave and harassing liabilities in connection with all the property in his studio--the accumulation of a lifetime, in the shape of sketches, studies, and of unfinished and put-aside canvases. The Royal Commissioners do not deny this danger, and they themselves suggest that a special enactment should be introduced for the protection of the painter. The existence, however, of such a dilemma was in itself a warning of the unnatural character, as we contend, of their main recommendation, which is opposed (as the Commissioners confess) to the unanimous desire of the whole body of artists in this country, and, we may add, to the most authoritative expressions of opinion that reach us from abroad.

And lastly, we would point out that it is to the public interest that the privileges of copyright should be in the hands of those who can best use them for the benefit of the community.

The artist is the natural guardian of his own ideas as expressed in design, and when these designs are carried beyond the original into other embodiments, it must be to the advantage of the Arts of the country that he should have every inducement to watch and aid the process of translation with the keenest interest; so that, however multiplied or widely spread, all the works that have had their origin in his mind may have the impress of his care.

The purchaser of the picture on his part has nothing to offer in return for the privileges of copyright, and it cannot be the purpose of the Legislature to create for him a property in addition to and separate from the chattel which he buys, and for which he pays only according to its proper and exchangeable value. This value has nothing subtracted from it by the copyright being the property of the artist, who has no power to disturb the owner in the possession of his chattel unless by distinct agreement at the time of sale.

Sir James Stephen in his note has said that "a picture or a statue has a value of its own, which is not affected by its being copied." We would, however, guard the owner more jealously, and would protect him against any copy in the same material and of the same size that might cause the original to be challenged. When guarded in this particular it might then be safely said that the

copying of a picture by engraving or otherwise, or the translation of its design into other and different materials, would affect its value only beneficially, because of the wider fame that would attach to it as the original work.

The question of registration will resolve itself with great simplicity if the law, defining to whom, in the absence of an agreement, the copyright should belong, decides that the proprietorship shall be with the artist.

As registration is to be nothing more than a record of ownership, it will not be necessary to resort to it until the legally defined owner has been supplanted. An absolutely useless operation is not likely to be enjoined by Parliament "for the sake of uniformity," and only the most stringent necessity could justify the vexations and difficulties of compulsory registration, which have been forcibly stated by the Royal Commissioners in their Report, where they say: "It has been strongly urged upon us that compulsory registration in the case of paintings and drawings is practically impossible; and it would seem that the same arguments that are used against compulsory registration in the case of paintings and drawings apply equally to sculpture. There is no doubt a great difficulty in the way of compulsory registration of paintings and drawings. This arises from the fact that the class of pictures to be registered cannot be limited, and that if copyright in an important work is only to be secured by registration, copyright in the smallest sketch or study could only be preserved by the same means. Some difficulty also arises from the fact that paintings, drawings, and sketches are so frequently subjected to alteration that it would be almost impossible to say when a work is finished, so as to be capable of registration as a completed work. On these grounds" the Commissioners recommend that registration "should not be insisted on" until the legally defined and presumptive ownership is changed.¹ We are, therefore, on this point, entirely in accord with the Commissioners, although we take an opposite view on the subject of the definition of ownership.

The presumption as to ownership should be, that the copyright in a properly signed and dated work, belonged to the artist or his heirs in the absence of evidence to the contrary on the registration books. As sales of copyright are rare except in cases of pictures suitable for publication by engraving or otherwise, the number of such cases would be well within compass, and the registration books would not be loaded.

¹ According to the scheme proposed by the Royal Commissioners, the copyright is to be vested in the purchaser, *i.e.* the owner of the picture, and compulsory registration is "not to be insisted on so long as the property in the picture and the copyright are vested in the same person" (Report, p. xxxvi. para. 158), *i.e.* not until the legally defined owner divests himself of the copyright.

In the above observations we have confined ourselves to the subject of Artistic Copyright in the British Dominions; but the advantages which it is so desirable to obtain by International Conventions should be secured not only to the author and musical composer, but also to the artist, of whom, however, the Royal Commissioners in their Report omit all mention; and we would point out that engravings in this respect especially require protection.

The views we have set forth may be summed up as follows:

1. *The copyright in paintings and drawings to belong to the artist, but carrying no right to disturb the purchaser or owner in his possession of the picture.*

2. *The purchaser or owner of a picture or drawing to be protected against replicas that should so colourably imitate such picture or drawing as to reasonably allow its identity to be challenged.*

*3. *The commissioner of a portrait picture to be protected against copies of any size and in any material. Also, to be protected against the publication and sale of engravings or prints of any kind, or of photographs from the said portrait.*

*4. *In the event of his sale of the copyright in a picture or drawing, the artist to be protected against such sale affecting detrimentally his full rights of property in all studies and sketches connected with the work in question.*

*5. *Sculpture, as per Royal Commissioners' Report.*

*6. *Engravings, as per Royal Commissioners' Report, but to be protected in all International Conventions.*

*7. *Registration of paintings and drawings not to be required until the legally defined owner (the artist) partis with his copyright.*

8. *Registration of sculpture to be the same as in the case of paintings and drawings.*

These marked with an asterisk are in accord with the recommendations of the Royal Commissioners.

A Copyright Bill containing all the recommendations of the Royal Commission, with the exception of two, was presented to the House of Commons and read a first time in August. Lord John Manners, in asking for leave to bring it in, explained that it was introduced, not with the intention of its becoming law that session, but that it might be circulated during the recess not only at home, but in the colonies.

THE ARCHITECTURE OF 1879.

The year has not been remarkable for the completion or commencement of any great architectural work, yet the members of the profession have been busy compared with less fortunate followers of other callings. The following buildings have been completed :—

IN LONDON.

| Name. | Architects. | Style. |
|------------------------------------------------|----------------------|-----------------------------|
| The Grand Hotel, Charing Cross | Francis and Saunders | Classical. |
| Christian Knowledge Society, J. Gibson | ..... | Columnar Italian. |
| Northumberland-avenue | | |
| Art Union of London Offices, E. M. Barry, R.A. | ..... | Renaissance. |
| Strand. | | |
| Holborn Town Hall | Isaacs and Florence | Renaissance. |
| Anderton's Hotel, Fleet-street | Ford and Heskett | Jacobean. |
| New Carpenters' Hall, London | Pocock | Columnar Italian. |
| Wall. | | |
| Manchester Hotel, Aldersgate-street. | Bateman and Corser | Perpendicular Gothic. |
| Vestry Hall, Hampstead | Kendall and Drew | Italian. |
| ” Kensington | R. Walker | ” |
| ” Bromley-le-Bow | ..... | ..... ” |
| Houses in Hans-place and on Norman Shaw | ..... | Jacobean and Queen Anne. |
| Chelsea Embankment. | | |
| Sir R. Collier's House, Chelsea | R. S. Spiers | Jacobean. |
| Embankment. | | |
| The Greek Church | J. O. Scott | Byzantine. |
| Jewish Synagogue, Bayswater | ..... | Saracenic. |
| St. Michael's, Bedford-park | ..... | Norman Shaw |
| St John's, Red Lion-square | ..... | ..... Queen Anne. |
| | J. L. Pearson | ..... |

IN THE PROVINCES.

| | | |
|------------------------------|----------------|-------------------------------------|
| Town Hall, Barrow-in-Furness | W. N. Lynn | Gothic. |
| Great Yarmouth | J. P. Pearce | Elizabethan and Renaissance. |
| Public Offices, Aston | ..... | Alexander and Heusman. Renaissance. |
| Town Hall, Kingstn | J. L. Robinson | ..... |
| ” Reading | ..... | ..... |
| ” Cliftonville | ..... | ..... |
| The Cathedral, Edinburgh | Sir G. Scott | Gothic. |

| <i>Name.</i> | <i>Architects.</i> | <i>Style.</i> |
|-------------------------------------------|----------------------------|---------------|
| The University Buildings, Edinburgh. | Anderson | Italian. |
| City of Glasgow Bank | Douglas and Sellaers | Corinthian. |
| Divinity School, Cambridge | Basil Champneys | Gothic. |
| Yorkshire College, Leeds | A. Waterhouse | " |
| Cavendish College, Cambridge | Giles and Gough | " |
| Wesleyan Theological College, Handsworth. | Ball and Goddard | " |
| Museum and Library, Sunderland. | Messrs. Tillman | — |
| Examination Schools, Oxford | T. G. Jackson | — |
| Free Library, Derby | R. K. Freeman | Elizabethan. |
| Eaton Hall Chester | A. Waterhouse | Gothic. |
| Tewkesbury Abbey | Sir G. Scott | Restored. |
| St. Mary, Holmbury | G. E. Street | Gothic. |
| St. Mary's, Monmouth | " | Restored. |
| St. Peter's Bournemouth | " | Gothic. |

The foregoing details have principally been culled from a *résumé* of the year's work in *The Building News*.

LEGAL DECISIONS IN 1879 AFFECTING ACT.

These have been few in number. Those raising new points appear to be two only. First,

DICKS *v.* BROOKS.

V. C. BACON.—30th May, 1879.

Copyright—Slander of Title—Counterclaim for Penalties—
8 Geo. II., c. 3.

Plaintiffs were proprietors of a periodical called *Bow Bells*. Defendants were the proprietors of the copyright of a print called "The Huguenot," engraved from Millais' picture. The plaintiffs had published, in 1877, a chromo-printed pattern for wool-work, called "The Huguenot," taken, as they stated, from a Berlin-wool pattern imported by a German warehouse. The leading incidents of Millais' picture were to be found in the Berlin-wool pattern, but a different background had been introduced, and the colours were not the same as those of the picture.

In December, 1877, the defendants issued a circular containing a warning against the sale of any copy of the subject, "The Huguenot," without the stamp or imprint of their firm, in whom the sole subsisting copyright existed, and that all unstamped copies were imitations, and unlawfully made.

The plaintiffs, alleging that the publication of this circular was a false and malicious libel on their print and pattern, which was not an imitation of any picture to the copyright of

which the defendants were entitled, and that their sale of the publication had been greatly damaged by such circular, brought this action to restrain, and obtain damages for, this alleged libel and slander of title.

The defendants asserted their title to the engraving, averred that the plaintiffs had unlawfully copied it in whole or in part, and greatly damaged the defendants' property therein; and they claimed an injunction, and the penalty of 5s., under the Act 8 Geo. II., c. 3, for every copy sold by the defendants, and damages.

Vice-Chancellor Bacon in his judgment stated that the defendants had the exclusive right of publishing the subject delineated in the print taken from Millais' picture. Beyond all question the plaintiffs' pattern was to all intents and purposes a direct copy of that print. Were they then entitled to despoil the defendants of their property and foist upon the public a very coarse imitation of a very celebrated picture? Being mere pirates, they complained that their title was being slandered, and that they were injured by the circular issued by the defendants for the protection of their property. It was the old story of the wolf and the lamb. The defendants had established the right set up by their counterclaim to restrain this piratical publication by the plaintiffs, and to the statutory penalty of 5s. for every copy sold by the plaintiffs, which amounted to £6,225.

Second,

RODGERS *v.* MOXON.

SHEFFIELD COUNTY COURT, 18th June, 1879 (before the
Judge, T. ELLISON, Esq.)

Liability of Subscribers to Subscription Plates.

Thomas Rodgers sought to recover £5 5s. from Jabez Moxon, as the price of a lettered proof of the picture entitled "The Shadow of Death," by Holman Hunt.

M. Pettit deposed that he was in the employment of Messrs. Thomas Agnew and Sons, Manchester. In March, 1876, Messrs. Agnew exhibited Mr. Holman Hunt's picture, "The Shadow of Death," in the Cutlers' Hall, and witness had taken an order from the defendant for a lettered proof engraving.

Nothing definite was said at the time as to when the engraving was likely to be finished. When purchasers inquired, he replied that it would be in the course of a year and nine months.

The defence set up was, that there had been an unreasonable delay in finishing the engraving, and that two years from the date of giving the order the defendant had written countermanding the order.

In giving judgment, his honour said there was no defence, and that for two reasons. As a matter of probability, he should scarcely think that a man who had set his mind upon time would sign a contract without seeing the limit of time inserted. That part of the defence which consisted of an allegation that there had been a specified time stipulated for was therefore inadmissible. Then there was no power to countermand an order upon which work had been executed. No evidence had been brought forward as to what was a reasonable time, keeping in view the position of the engraver, the character of the picture, the accidental circumstance of Mr. Hunt, the artist, having been detained in the East by illness, and that it was necessary an artist should see the work as it was progressing. His Honour gave judgment for the plaintiff, with costs.

OPENING OF MUSEUMS AND PICTURE GALLERIES ON SUNDAYS.

On the 5th of May, Lord Thurlow called the attention of the House of Lords to a petition addressed to Parliament, praying for the opening of the British Museum, the South Kensington and Bethnal Green Museums, and the National Gallery, on Sunday afternoons.

He stated that the movement for opening museums on Sundays dated back to 1829, and that demonstrations from all classes of society had year after year taken place in its favour. He denied that by yielding to the demand for the opening of museums they would be inserting the thin end of the wedge for the opening of theatres and music halls. He had stated on a previous occasion that the custodians of the repositories of Art were averse to the movement, but this remark now appeared to be unjust, for he had received numerous spontaneous communications from these custodians volunteering for Sunday labour. 340,000 barbers and barmaids were employed in public-houses, so there would be less labour on Sundays if the museums were opened, as the numbers employed in public-houses would be greatly diminished. Lord Derby had well said that "The Sabbatarians by their efforts gladdened the hearts and filled the pockets of every brewer, distiller, and publican in the kingdom." The public-houses of Manchester had been watched on a Sunday, and it was found that they were visited in a single day by 120,000 men, 71,000 women, and 23,000 children. The leading police magistrates were all in favour of it. Major Bond, the superintendent of police at Birmingham, stated that "The Art Galleries had been opened here since 1872 with the greatest success as regards weaning the poorer classes from the public-houses."

Lord Thurlow was supported by Viscount Powerscourt, the Earl of Ripon, the Duke of Somerset, and the Earl of Derby, who said he did not blame the Government for being unwilling to move in

this matter, for he considered it their business to follow opinion rather than to lead it. He thought the real question was whether certain public collections, paid for by the taxation of all classes, should be accessible to the mass on the only day on which they could visit them. He thought residents in a small town differed from Londoners, who could not escape from a succession of squalid, dreary streets on a Sunday.

The opposition was led by the Earl of Aberdeen. The Archbishop of Canterbury, who followed, denied that popular feeling was in favour of the movement; that on a recent canvass in Bethnal Green, ten meetings of the working men were held; and at eight they repudiated the idea. Were they now to say to the working classes, "You have made a mistake hitherto as to Sunday"?

The Earl of Beaconsfield stated that he had ever hesitated to support propositions which would tend to diminish the observance of the Christian Sunday, for of all Divine institutions he maintained that the most Divine was that which secured a day of rest, the most valuable blessing ever conceded to man; that he did not think that any innovation should be made in this unless it was clearly proved to be the wish of the majority; that his opinion was that it was one with which the great body of the people did not sympathise. He therefore, with regret, opposed the motion.

On a division the motion was lost by 67 to 59.

The opening of Museums on Sundays was unsuccessful in Dublin, where only 313 visitors availed themselves of the privilege of entering on Sunday Evenings (see Report of Director p. 75); was rejected by the Town Council of Nottingham by 28 to 25; was a success at Manchester; the Royal Institution being opened on eleven afternoons in the autumn from 2 till 5, the attendance in all amounted to 51,678. The conduct of the people was most orderly. Catalogues were lent to the visitors. At the Grosvenor Gallery an average of 2,000 attended each Sunday.

OBITUARY OF THE YEAR 1879.

ANDERTON, J. H., *died* Jan. 24.—A distinguished Art collector, who during his lifetime and at his death benefited the nation and the Royal Academy by gifts of pictures, drawings, engravings, and catalogues.

BARTHOLOMEW, W. V., water-colour painter, *born* 1799, *died* March 21.—An Associate of the Institute of Painters in Water-colours, which he joined in 1835. For many years flower-painter in ordinary to the Queen and the Duchess of Kent.

BLACK, CHARLES CHRISTOPHER, *born* 1810, *died* Jan.—Author of a *Life of Michael Angelo*, a *Life of Leonardo da Vinci*. He held a post in the South Kensington Museum, and whilst there compiled many useful catalogues.

BLORE, EDWARD, D.C.L., F.R.S., F.S.A., *born* Sept. 13, 1789, *died* 4 Sept.—A Gothic architect. Principal works; Abbotsford, Peterborough Cathedral (restoration), Lambeth Palace, Windsor Castle, Buckingham Palace.

BOXALL, SIR WILLIAM, *born* June 29, 1800, A.R.A. 1852, *died* Dec. 6.—His father was an exciseman, and he was educated at Abingdon Grammar School. Coming up to London, he gained admission to the Royal Academy School. He first exhibited in 1829, "Milton's Reconciliation with his Wife." In 1831 his "Lear and Cordelia" was engraved in Finden's gallery. After this he devoted himself to portraiture, and painted David Cox, Copley Fielding, Coleridge, Landor, Allan Cunningham, and others. He was so fastidious as to the handling and harmonious colouring of his pictures, that he often spent months and even years before he satisfied his critical eye. He was appointed Director of the National Gallery in 1865, but retired from failing health in 1874. He was knighted in 1870, and received the degree of D.C.L. from the University of Oxford.

CAMERON, JULIA MARGARET, MRS., *died* Feb.—Photographer of beautiful subjects.

CASSIE, JAMES, R.S.A., *born* 1819, *died* May 11.—See report of Royal Scotch Academy.

CHASE, JOHN, painter, *born* Feb. 26, 1810, *died* Feb. 8.—A *protégé* of Constable's. He exhibited his first picture at the Royal

Academy at the age of fourteen. Elected to the Institute of Painters in Water-colours in 1835, he remained a member of that Society for forty-four years.

COLNAGHI, DOMINIC, *born 1783, died Dec. 19.* The son of the founder of the firm of publishers in Pall-mall. He was distinguished by his extensive knowledge of prints and pictures, and his unsailing courtesy in imparting this knowledge.

EDWARDS, EDWIN, etcher and painter, *died Sept. 15.*

FOSTER, LE NEVE, *born 17 Aug. 1809, died 23 Feb.*—Educated at Trinity Hall, Cambridge, of which College he was a Fellow. Called to the bar in 1836, he practised until he became Secretary of the Society of Arts in 1853. He was intimately associated with all the earlier Great Exhibitions, and was one of the founders of the Photographic Society.

GOOD, JOHN W., *died Feb. 19.*—As a sculptor of animals he promised to rival his master Boehm. His untimely end, at the age of thirty-four, was deeply felt by all who knew him.

HALSTED, FRANCIS, one of the best authorities on the works of Turner. No one will deny this old-fashioned, gentlemanly dealer a place in the obituary of the year.

HERING, GEORGE EDWARDS, *born 1805, died Dec. 18.*—First exhibited at R.A. 1836. Living abroad, his contributions were principally Italian, Venetian, and Swiss scenes. He illustrated Pagets "Travels in Hungary," "Sketches on the Danube," and "Mountains and Lakes in Switzerland."

HOGARTH, J., *died Nov.*—A dealer of the old school. An authority second to none in Early English drawings and engravings.

HUMPHREYS, HENRY NEEL, antiquary, draughtsman, and naturalist, *born 1809, died 8 June.*—Illustrated *British Butterflies* (1840), *Moths* (1851), *The Coins of England* (1849), *History of the Art of Printing*, and many other works.

JEENS, C. H., engraver, *born at Uley, Gloucestershire, Oct. 19, 1827, died Oct. 22.*—A pupil of Braine and Greatbach. His first plate was begun in 1848. His principal works were, illustrations to Young's *Night Thoughts* for the *Art Journal*, vignettes for the *Golden Treasury Series*, portraits for Messrs. Macmillan's publications. He executed a few larger plates, amongst them "Joseph and Mary," after J. Armytage, "A Labour of Love," and "Lady Hamilton at the Spinning-Wheel." His work was characterised by thoroughness and perfection of detail.

LADBROOK, JOHN BERNEY, *died July 11.*—One of the last survivors of the "Norwich School" of painting. His father was the early friend and afterwards the brother-in-law of "Old" Crome.

LANDSEER, CHARLES, *born Aug. 12, 1799, A.R.A. 1836, R.A. 1846, died 22 July.*—The elder brother of Sir Edwin and younger brother of Mr. Thomas Landseer. A pupil of Haydon's. First

exhibited at the Royal Academy, 1828. In 1836 he painted "The Plundering of Basing House," which secured his election to the Royal Academy. In 1851 he accepted the Keepership of the Academy, which office he held until 1874. He bequeathed a large portion of the property inherited by him from Sir Edwin Landseer to the Royal Academy.

LEE, FREDERICK RICHARD, *born* 1798, A.R.A. 1834, R.A. 1838, *died* at the Cape of Good Hope, in September.—First exhibited at Royal Academy, 1824. In 1871 he became a retired Academician.

METEYARD, ELIZA, authoress, *born* 1813, *died* April 4.—Authoress of *The Life of Josiah Wedgwood*.

POOLE, PAUL FALCONER, painter: *born* 1806, A.R.A. 1846, R.A. 1861, *died* Sept. 22.—Almost entirely self-taught. First exhibited at Royal Academy, 1830. Principal pictures, "Solomon Eagle exhorting the people to repentance" (1843), "Visitation to Sion Monastery" (1846), "The Destruction of Pompeii" (1865).

SEVERN, JOS., *died* Aug. 2, gold medallist, R.A.—He also gained £100 prize in the Cartoon Exhibition in Westminster Hall in 1843. He was better known as the friend of Keats, and as British Consul at Rome.

SHAYER, WILLIAM, *born* 1787, *died* Dec. 21.—A well-known landscape painter and a member of the Society of British Artists.

TUPPER, JOHN L., draughtsman and author, *died* Sept. 30.—Curator of the Museum at Rugby School. For many years principal draughtsman at Guy's Hospital.

WAKERS, J. MACLAINE.—See report of Royal Scotch Academy.

WARD, EDWARD MATTHEW, *born* 1816, A.R.A. 1846, R.A. 1855, *died* Jan. 15.—First exhibited at the Royal Academy, 1835. Principal pictures, "Napoleon at the Prison at Nice," "Dr. Johnson reading Goldsmith's MSS. of *The Vicar of Wakefield*," "Goldsmith as a Wandering Musician," "Dr. Johnson in Lord Chesterfield's Antechamber," now in the Verners collection; "James II. receiving the News of the Landing of the Prince of Orange," "The Royal Family of France in the Prison of the Temple." In 1852 he was invited to assist in the decoration of the Houses of Parliament, and executed two frescoes, "The Last Sleep of Argyle" and "The Execution of Montrose."

WARD, GEORGE RAPHAEL, *born* 1797, *died* Dec. 18. Son of James Ward, R.A., Gold Medalist at the R.A.—He was first apprenticed to the wine trade, but leaving that he became a pupil of Sir T. Lawrence. He was better known as an engraver than as a painter. His daughter is Mrs. Ward, the widow of the late E. M. Ward.

WARREN, HENRY, *born* 1794, *died* Dec. 18.—The father of the Institute of Painters in Water-colours, of which Society he was at the time of his death Honorary President. He received the honour of knighthood from King Leopold in recognition of his talents as an artist.

LIST OF FINE ART DEALERS IN THE UNITED KINGDOM.

LONDON.

Those marked with an asterisk are members of the Printellers' Association.

- Ackermann, Arthur, 191 Regent-street, W.
- *Agnew, Thomas, and Sons, 39b, Old Bond-street, W.
- *Ans dell, Harry Blair, 30, Duke-street, St. James's
- Barnard, J., and Son, 339, Oxford-street
- Bowden and Sons, 172, Great Portland-street, W.
- *Brall, Louis, and Sons, 38, Hart-street, Bloomsbury
- British and Foreign Fine Arts Company, 5, Finsbury-place
- *Brooks, B., and Sons, Strand
- Brown, Henry, 48, Great Queen-street
- Bruckmann, F., 11, King-street, Covent-garden
- Burt, Mrs. Elizabeth, 196, Great Portland-street
- Butler, F. D., 93, Great Portland-street, W.
- Clifford, C. E., 30, Piccadilly, W.
- *Colnaghi (P. and D.), 13 and 14, Pall-mall East, S.W.
- Daniel, Edward, 32, Cranbourne-street, W.C.
- Dexter, Elias, 10, Great Russell-street, W.C.
- Dickinson Brothers, and Foster, 114, New Bond-street, W.
- Dowdeswell and Dowdeswells, 36, Chancery-lane
- Dunthorne, Robert, Vigo-street, Regent-street
- Fawcett, Henry, 14, King-street, Covent-garden
- *Fine Art Society (The), Limited, 148, New Bond-street, W.
- *Fores, A. B., and Co., 41, Piccadilly, W.
- *Gladwell, Brothers, 20 and 21, Gracechurch-street, E.C.
- Gould and Son, 108, London-wall
- *Goupil and Co., 25, Bedford-street, Strand
- *Graves, Henry, and Co., 6, Pall-mall
- Grisbrook, W., 6, Panton-street, Haymarket
- Halford Brothers, 361, Oxford-street, W.

Harvey, F., 4, St. James's-street
 Heussner and Lauser, 25, Garrick-street, Covent-garden
 *Hogarth, J., and Sons, 96, Mount-street, W.
 Homan, James, 17, Frith-street, Soho
 Jennings, John and Robert, 62, Cheapside, E.C.
 Jordan, Henry, 13, Bloomsbury-street, W.C.
 Leggatt, E. E., 46, Fenchurch-street, E.C.
 Lloyd, James, 96, Gracechurch-street, E.C.
 Lock, J. W., 14, Holywell-street, Strand, W.C.
 Love, George, 81, Bunhill-row, E.C.
 Luks, W., 14, Bedford-street, Covent-garden
 *McLean, Thomas, 7, Haymarket, S.W.
 *McQueen, G. P., 49, Great Marlborough-street, W.
 Mason, Mrs. S., 2, Great Russell-street, W.C.
 Miller, G. D., 9, Holywell-street, W.C.
 Nicholls, A., 5, Green-street, Leicester-square
 *Noseda, Mrs. Jane, 109, Strand, W.C.
 Palser, Jocelyn, 9, King-street, Covent-garden
 Paul, Joseph, 17, Maiden-lane, Covent-garden
 *Pilgrim and Lefèvre, 1A, King-street, St. James's, S.W.
 Portch, James, 37, Duke-street, Manchester-square
 Rees, George, 115, Strand, W.C.
 Reynolds, W., and Co., 32, St. James's-street, W.C.
 *Ross, Thomas, 70, Hampstead-road, N.W.
 Rothe, Herman, 11, King-street, Covent-garden, W.C.
 Scott, George, 41, Endell-street, Long-acre
 Scott, James, 52, Holywell-street, Strand
 Sheldon, James, 126, Strand, W.C.
 Solomon, Samuel, 9, Endell-street, Long-acre
 Somers, Jacob, and Co., 235, High Holborn, W.C.
 Spooner, W., 379, Strand, W.C.
 Squire, George, 314, Oxford-street, W.
 Thebaudeau, Alphonse W., 18, Green-street, Leicester-square
 *Tooth, Arthur, and Sons, 2 and 5, Haymarket, S.W.
 Thorpe and Watson, 34, Arundel-street, W.C.
 *Vokins, J. and W., 14 and 16, Great Portland-street, W.
 Wilson, C. C., 1, Holywell-street, W.C.
 Wilson, Joseph, 168, Oxford-street, W.
 Wunderlich and Co., 91, London-wall, E.C.
 Younge, G. S., 127A, Westminster Bridge-road, S.E.
 Zorn and Co., 9 and 11, Garrick-street, Covent-garden, W.C.

THE PROVINCES.

Aberdeen—Hay and Lyall, Market-street; Kerr and Son, 187,
 Union-street
 Bath—Cadbury Jones, 39, Gay-street

Belfast—Rodman and Co. 41, Donegal-place
Birmingham—Day, New-street ; Thrupp, 66, New-street
Bolton—Barnes, Geo. 69, Bradshaw-gate
Bournemouth—Day, E. 3, Lansdowne-road
Bradford—Harland, J. Bank-street
Brighton—Pullinger, Ship-street
Bristol—Frost and Reed, 12, Clare-street
Cambridge—Roe, 14, King's-parade
Cardiff—Harris
Cheltenham—Parker, the Promenade
Colchester—Benham and Harrison
Coventry—Smyth, R. 31, High-street
Derby—Emberry, A. 28, St. Peter's-street ; Keen, Richard, Iron-gate ; Clulow, Victoria-street
Dundee—Murray, T. 106, Nethergate
Dublin—Cranfield, T. 115, Grafton-street ; Reilly, T. H. 24, Grafton-street ; Stark Brothers
Eastbourne—Carter, Terminus-road
Edinburgh—Doig and McKechnie, 89, George-street ; Hill, T. A. 13, South Castle-street
Exeter—Eland, High-street
Glasgow—Angus, W. C., 159, Queen-street ; Kay and Reid, 13, Gordon-street ; McLure and Macdonald, 20, St. Vincent-place ; McLure and Son, 90, St. Vincent-street ; Weir, Hope-street ; Yuile, 89, Union-street
Gloucester—Ewens, 133, Southgate-street
Grantham—Barron, J. 9, Gladstone-terrace
Halifax—Baldwin, Princes-street
Huddersfield—Knight and Jackson, Buxton-road ; Marshall, A. 68, Buxton-road
Leeds—Hassé, A. 31, Commercial-street ; Bosomworth, 49, Cookridge-street
Leicester—Vice, J. Market-place
Liverpool—Agnew and Sons, T. and W. ; Grindley, E. J. 73, Church-street ; Bradley, Pass and Co. Elliott-street ; Potter, 30, Exchange-street ; Rosenberg, 50, Lime-street ; Whitnall, 45, South Castle-street
Manchester—Agnew and Sons, T. and W. Exchange-street ; Grundy and Smith, 4, Exchange-street ; Harner, W. E. 8, Old Exchange-arcade ; Whaite, H. Bridge-street ; Barker, 9, Ducie-street
Newcastle-on-Tyne—Mawson, Swan, and Morgan, 24, Grey-street
Northampton—Atkins, H. 26, Abingdon-street
Norwich—Dimmock, 66, London-street
Nottingham—Shepherd Brothers, Angel-row
Oldham—Jackson Brothers, Clegg-street
Oxford—Davies, Turl-street ; Ryman and Hall, High-street ; Wyatt, High-street

Peterborough—Ball, 13, Narrow-street
Plymouth—Harris, H. M. 197, Union-street
Rochdale—Jackson, 6, The Walk
Scarborough—Hare, St. Nicholas-street
Sheffield—Loxley Brothers, Fargate
Southport—Marsh, 126, Virginia-street ; Merchant, Neville-street ;
Adam Steward and Sons
Weymouth—Cox, E. St. Mary's-street
York—Pickering, Highhouse-gate ; Sampson, Coney-street

MISCELLANEOUS ART JOTTINGS.

Fires.—Fires destructive to works of Art occurred during the year as follows :—

January 11, at Duncombe Park, the Earl of Feversham's. The finer works were saved, but a number of portraits, some by Hoppner, were burnt.

March 26, at Clumber, the Duke of Newcastle's. A quantity of family portraits destroyed.

November, the Autotype Company's, Rathbone Place. Mr. Desange's "Garden Party at Chiswick" and others, burnt.

Electric Lighting of Galleries.—The consumption of gas at South Kensington in 1878 was 27,938,400 cubic feet, for which the country had to pay £4,933. No wonder, in Major Festing's report, he advocates electric lighting. Experiments seem to prove that its cost would be about 1s. 11d. a room at night, as against 7s. 6d. cost of gas at present.

An ominous notice is tacked on to the autumn edition of the *Regulations for Promoting Instruction in Art*, issued by the Science and Art Department, namely, that "in consequence of recent disclosures of frauds, it may be necessary to reorganise the system of conducting the examinations." The subject is now under consideration.

Slade Professorship of Fine Arts at Oxford.—An election to fill the post of Professor, vacant by the resignation of Mr. Ruskin, took place on the 7th May. The candidates were Messrs. John Brett, Comyns Carr, Watkins Lloyd, W. B. Richmond, J. P. Seddon, Cave Thomas, and the Rev. St. J. Tyrwhitt. The choice fell on Mr. Richmond.

Hanging Committee at the Royal Academy.—The members selected to fill this office in 1879 were Messrs. H. W. B. Davis, C. Landseer, Orchardson, and Yeames.

Mural Paintings.—Some very interesting mural paintings were discovered in the month of February in the Church of Friskney, near Boston, the whole of the clerestory walls being covered with them. The subjects are taken from the Old Testament.

The Artists Volunteer Corps, 38th Middlesex.—Lieutenant-Colonel Sir F. Leighton, in distributing the prizes to this corps on the 8th February, said, "that during the whole twenty years that he had been connected with the volunteer movement, he had never had to announce such satisfactory progress. The capitation money earned was £1,052, as against £896 in the previous year. 186 recruits had joined, and the total strength was 689. 91 per cent. of the corps were efficient.

The Clothmakers' Company decided in the month of March to give to the Lambeth School of Arts a sum of £600 a year, to be expended at the discretion of the Directors of the School.

Mr. Ruskin's Museum at Sheffield.—So many have heard of this attempt of Mr. Ruskin to revolutionise the old-fashioned museum, and so few have had an opportunity of either seeing or hearing what it aims at, that the following account of a visit paid to it by Prince Leopold in November seems worthy of preservation :—

At the garden gate, Mr. Ruskin greeted his royal visitor respectfully, but in silence, reserving his more formal welcome until, having conducted the Prince down the garden, he ushered him into the house with a few appropriate words. Assembled in the small apartment containing his treasures of art and nature, Mr. Ruskin expressed his sense of the honour conferred upon him by this visit of Prince Leopold. He referred in terms of warm eulogy to the address delivered by his Royal Highness on the opening of Firth College. On one sentence in that speech Mr. Ruskin dwelt with especial pleasure—that in which reference was made to the lessons which are the rightful inheritance of children. Proceeding then to show the contents of the museum, Mr. Ruskin first drew attention to the large picture of the "Madonna and Child," painted by

Verrocchio, master of Leonardo da Vinci, "given to me in Venice by a gracious fortune to show to the people of Sheffield," to whom, he explained, it was specially appropriate, since, besides being an unrivalled painter, Verrocchio was also a great worker in iron. Mr. Ruskin dwelt with enthusiasm on the teachings and technical merits of this picture, on its lessons of the reverence that is due to woman. That picture, he said, was an answer to the inquiry often addressed to him, "What do you want to teach us about Art?" It was perfect in all ways, in drawing, in colouring; on every part the Artist had worked with the utmost toil man could give. He drew especial attention to the beauty and detail of the Virgin's girdle of embossed gold. A copy by Mr. Ruskin of Carpaccios' "St. Ursula" next attracted attention. The power of that museum would, Mr. Ruskin said, depend upon its capability of giving pleasure, and by the attractions of beauty; but, as the foundation from which all trading must start, they had their most perfect specimens of the Bible, the Baskerville, the German Urich-Bible, with plates mostly by Holbein and Dürer, which are unequalled for perfect illustration of the meaning of the Scriptures. Then there were elaborate specimens of the English illuminated MSS. of the Vulgate, and following these the first perfect copy of Holbein's "Dance of Death." After that again came Carpaccio's "Death of St. Jerome," the translator of the Bible into Latin. Turning from these illustrative keys to the teachings of his museum, Mr. Ruskin drew Prince Leopold's attention to his unique collection of minerals and precious stones, to the specimens of gold, and virgin silver, amethyst, onyx stone, and many other unrivalled examples of the wonders of mineralogy. "I want," said he, "to get everything beautiful," and in answer to a question he added, "I am proud to say that, unlike other collectors, I never spare cutting my specimens, always looking to that which will best show texture. My main aim is to get things to show their beauty." Proceeding from the upper case of precious stones and minerals, Mr. Ruskin showed many of the treasures in the drawer, beginning with the simple flint pebble, and passing on in natural succession to jasper and agates, to specimens of which, showing all the wondrous laws of their structure, he called attention. Turning next to the cabinets in which are stored his etchings and photographs, Mr. Ruskin pointed to them as illustrating the way in which he proposed to get his museum arranged, a work in which he had been engaged for a week past. He showed a photograph from that earliest church in Venice on which is inscribed his favourite legend enjoining on the merchants to be just and to have their weights true. "That," said Mr. Ruskin, "was the beginning of the whole commercial prosperity of Venice." A series of photographs from Venice, showing the various forms of the Greek acanthus, was exhibited, Mr. Ruskin drawing especial attention to the variety introduced by the play of the workman's hand, no one leaf being like another. In drawings

of his own, which he produced, Mr. Ruskin said his object had been to show how our English leaves were adapted to the same treatment—the oak-leaf for instance. He hoped to show a series of rude carvings by Sheffield boys and girls from natural leaves. He was going to have a series carved in wood, and the cabbage or kale would be the first, for that was the vegetable which, in the north, was the origin of our most beautiful sculptures. Then the learned professor drew attention to a rough block of sandstone, a specimen showing the pure cleavage of the sands of England, "which, thanks again to *Fors*, I was able to take from Brentwood." The lesson thereon was characteristic of the whole teaching of the museum, a leading up from the simplest thing to those greater things on which he had been discoursing. Turning to the Prince, Mr. Ruskin observed, "You, sir, said in your most excellent address, that England is the mother of great nations. May we not teach her to remember also that she has great ancestors?" With reference to his projects in regard to the museum, Mr. Ruskin said he did not want to build another room until he got that room into perfect condition. Then when that room was made the vestibule, and in this way showing the source of all beauty, as he got power, having been quietly acquiring the necessary land, he hoped to make reading-rooms for the workmen, which they could use in connection with this room. Drawing his Royal Highness's attention to the beautiful view from the window, now lighted up by gleams of sunlight, Mr. Ruskin continued, "I hope always to have pretty things for them to see, and light to read, and fitting everything close as I do so; and I hope it may be filled by workmen who will join to scientific teaching this study of art and nature, and that it will be felt by the town worth making an effort to fill the rooms with books. If anything now fails," added Mr. Ruskin modestly, "it will be my own fault," but he was understood to say that the town authorities would find him in every way obedient to their desires, as his Royal Highness would do him the justice of admitting that he was ever submissive to the powers of the land, as represented by the Queen and her Royal children. Time now pressing, the Prince was compelled to bring this interesting interview to a close.

St. Mark's, Venice.—In the month of November the threatened restoration of the west front of this ancient basilica excited indignant attention in England. Meetings were held at Cambridge and Oxford, by the members of the Universities, at Liverpool and Manchester, and in London memorials to the Italian Government were framed and sent by the Royal Academy, the Society of Painters in Water-colours, and the Society for the Protection of Ancient Buildings. The *Times* was full of letters on the subject.

The Restoration of Paintings.—Whilst we have been lecturing the Italians on the subject of “restoration,” one of their countrymen has been giving us hints on the restoration and preservation of our “old masters.”

“ Since I have been in England,” writes Signor Frascheri, for thirty years Director of the Genoa Academy, “ I have visited many public and private galleries, and have seen some great works of art, equal to any to be found in Florence, Genoa, Rome, and Venice. But, at the same time, I have been pained to see how much even the best have suffered from injudicious restoration and neglect. In the private houses of the nobility and gentry I have seen magnificent pictures literally crumbling to pieces from gross negligence. Others are drying up from the action of sun or stove heat, but by far the greater number are suffering from the effects of injudicious and coarse restoration. The pictures which have been injured by damp should be immediately re-canvased, and those by heat oiled and moistened, according to the prescribed process in such cases. The pictures which have suffered most are those of the Dutch School, notably Rembrandt, Rubens, and Vandyke. I have made a study for many years as to the way of preserving the works of those masters, and also as to the reason why they decay. The Dutch masters used, I discovered, in the finishing of their paintings, vegetable colours—that is, colours produced from vegetable, and therefore corruptible, matters—and these they used on account of their superior brilliance, and over them placed varnishes—also containing a superabundance of vegetable matter. Of course the bulk of the colour used consisted of mineral colours, and hence the fact that the vegetable colour peels and cracks off so easily, leaving another coat of colour underneath. But if taken in time the pictures can be easily saved by careful restoration. This difficult task, however, must never be entrusted to the care of incompetent and ignorant persons. In truth, a restoration is a most difficult and hazardous task, and cannot be too carefully executed. It is rather a preservative than a renovating process. No pictures should ever be exposed to the heat of stoves or the light of the sun. The wall behind them should be dry, and it might be well if something were placed between the canvas and the wall for the better protection of the work. It is a very foolish thing to entrust old and valuable paintings to ‘professional restorers.’ I have seen a great gallery in Italy irretrievably ruined by the folly of a so-called restorer. Unrivalled paintings by Vandyke were entirely spoilt in a few days ; and although to the general public they look new and brilliant, the Artist can only too easily detect that the delicate shades had been for ever ruined. I cannot, in conclusion, be too earnest in recommending the immediate restoration of the old pictures in this country, especially those in ancient houses, which are allowed to go on as time has made them, from year to year, until before

long nothing will be left of them, and they will be lost to coming generations."

American Duties on Works of Art.—Judging from the following extract from the *Nation*, sensible Americans are beginning to see that the continuance of their present prohibitive duties on works of Art may result in ultimate harm to the state.

The Customs officers at New York having charged a duty upon engravings printed in this country from an American plate, but sent abroad for the signature of the artist who painted the original picture, appeal was taken to the Secretary. The decision was sustained on the ground that the engravings return in a different condition and with an increased value. This has led to the suggestion that foreign autographs, especially those of crowned heads, ought not to be allowed the benefit of the free list, as they are at present, unless the receiver is prepared to make affidavit that they are not imported for sale. In Philadelphia Miss Sarah Hecker has been obliged to pay a higher duty on some pottery she imported because it had been decorated abroad, and so came under the head of decorated china-ware. In her appeal to the Secretary she set forth that this decoration had been done by an American artist, and that, therefore, her pots and jars should have been admitted as undecorated pottery, the duty on which is low. Her appeal was not sustained, and American artists residing abroad may heed the hint thus given them, and take care to paint only on American material if they do not wish to be suddenly summoned some day to pay the same duty as that charged on foreign pictures. The law again now allows the free importation of "cabinets of coins, medals, and all other collections of antiquities, specially imported and not for sale." The last clause was added in 1874, and has, no one needs to be told, a prohibitory effect in many instances. Museums and galleries are proverbially poor, and it is impossible for them to watch European opportunities to enrich their treasures. Such duties as have recently been imposed on classical antiquities will, of course, prevent their importation with any chance of disposal to any of the museums or private galleries. But it is evidently in vain to rely for relief on "a liberal spirit of interpreting the law," as the appellant usually does. In the words which generally deny his appeal, "relief must be sought from Congress."

Art Students' Home.—A house has been opened at 4, Brunswick Square, to provide for students attending Art Classes in London the advantages of a home, under specified regulations. It is under the management of a Committee of Ladies and a Lady President, Mrs. Northwood. The terms vary from 15s. to 25s. a week, and the home has been full for some time past.

ARTISTS' ALMANACK FOR 1880.

Thursday, January 1.

Art Training Schools re-open.

Glasgow Institute. Last day for sending in works to London agent.

Pictures for the Ipswich Club Exhibition must be sent in.

Tuesday, January 6.

Glasgow Institute. Last day for sending in works to Edinburgh agents.

Wednesday, January 7.

Royal Hibernian Academy. Works of invited artists must be sent to London, Edinburgh, or Glasgow agents.

Friday, January 9.

Glasgow Institute. Last day for sending in works.

Saturday, January 24.

Royal Hibernian Academy. Last day for receiving works in Dublin.

Monday, February 2.

Glasgow Institute Exhibition opens.

Atkinson Art Gallery Exhibition, Southport. Pictures received this week.

Tuesday, February 3.

Quarterly meeting Hogarth Club.

Monday, February 9.

Brighton Corporation Water-colour Exhibition. Week for receiving works.

Society of Lady Artists. Day for receiving works, 10 to 4.

Tuesday, February 10.

Society of Lady Artists. Day for receiving works, 10 to 4.

Wednesday, February 18.

Royal Hibernian Academy opens.

Saturday, February 28.

Winter session of Art Training Schools end.

Monday, March 1.

Drawings for the Royal Birmingham Society's Spring Exhibition must be sent in this week.

Atkinson Art Gallery Exhibition, Southport, opens.

Society of British Artists' Spring Exhibition. Day for receiving works.

Spring session of Art Training Schools begin.

Tuesday, March 2.

Society of British Artists Spring Exhibition. Day for receiving works.

Monday, March 15.

Receiving day for works of candidates for Associateship of Society of Painters in Water-colours.

Monday, March 22.

Election of Associates to the Society of Painters in Water-colours.

Monday, March 29.

Royal Academy. Sending-in day for paintings and drawings.

The South Kensington and Bethnal Green Museums are open free this week.

Hogarth Club Soirée, and View of Members' Works intended for the Royal Academy.

Tuesday, March 30.

Royal Academy. Sending-in day for paintings and drawings.

Wednesday, March 31.

Royal Academy. Sending-in day for sculpture.

Monday, April 5.

Society of Arts. Lecture, by R. W. Edis, on "Art Decoration and Furniture," 8 P.M.

Monday, April 12.

Society of Arts. Second Lecture, by R. W. Edis, on "Art Decoration and Furniture," 8 P.M.

Monday, April 19.

Society of Arts. Third Lecture, by R. W. Edis, on "Art Decoration and Furniture," 8 P.M.

Monday, April 26.

Glasgow Institute Exhibition closes.

Society of Arts. Fourth Lecture, by R. W. Edis, on "Art Decoration and Furniture," 8 P.M.

Tuesday, April 27.

Art Union General Meeting.

Friday, April 30.

Royal Academy. Private View.

Saturday, May 1.

Royal Academy Banquet.

Monday, May 3.

Royal Academy opens.

Society of Arts. Fifth Lecture, by R. W. Edis, on "Art Decoration and Furniture," 8 P.M.

Tuesday, May 4.

Quarterly Meeting Hogarth Club.

Monday, May 10.

Society of Arts. Sixth Lecture, by R. W. Edis, on "Art Decoration and Furniture," 8 P.M.

Monday, May 17.

The South Kensington and Bethnal-Green Museums are open free this week.

Monday, May 31.

Royal Hibernian Academy closes.

Tuesday, June 1.

Dundee Exhibition opens.

The National Art Competitions at South Kensington are held this month.

Monday, June 28.

Atkinson Art Gallery Exhibition, Southport, closes.

Monday, July 12.

Exhibition of National Competition Drawings at South Kensington opens about this date.

Saturday, July 24.

Art Training Schools close for summer vacation.

Monday, August 2.

Royal Academy closes.

Tuesday, August 3.

Quarterly Meeting Hogarth Club.

Monday, August 9.

Works intended for the Liverpool, Brighton, and Birmingham Exhibitions of Pictures must be sent in this week.

Royal Academy closes.

Tuesday, August 31.

Dundee Exhibition closes.

Monday, September 6.

Corporation of Liverpool Autumn Exhibition opens.

Friday, October 1.

Art Training Schools open for the winter session.

Monday, November 1.

Society of British Artists Winter Exhibition. Sending-in day.

Tuesday, November 2.

Quarterly Meeting Hogarth Club.

Society of British Artists Winter Exhibition. Sending-in day.

Saturday, December 4.

Liverpool Corporation Autumn Exhibition opens.

Saturday, December 18.

Art Training Schools close for Christmas vacation.

DIRECTORY OF ARTISTS.

THIS Directory includes the names and addresses of all Exhibitors at

- THE ROYAL ACADEMY. (RA)
- THE ROYAL SCOTTISH ACADEMY. (RSA)
- THE ROYAL HIBERNIAN ACADEMY. (RHA)
- THE SOCIETY OF PAINTERS IN WATER COLOURS. (SPWC)
- THE INSTITUTE OF PAINTERS IN WATER COLOURS. (IPWC)
- THE DUDLEY GALLERY. (Water Colour Exhibition.) (D)

These, it is felt, should sufficiently embrace all artists of note, and the list has, therefore (save in a few exceptional instances), been confined to these limits.

The letters after the address denote the Gallery at which the artist exhibited; the figure, the number of pictures hung. In the case of the Water Colour Societies, the Spring Exhibitions only have been taken note of.

A.

- Abercrombie, J. B. 17, Torphichen-street, Edinburgh. RSA, 3
- Abercrombie, Jessie, 17, Torphichen-street, Edinburgh. RSA, 1
- Abraham, R. J. 5, Brook-street, Stoke-on-Trent, Staffordshire. RA, 1
- Absolon, Louis, 106, Palace-gardens-terrace, Kensington. D, 1
- Adam, J. 30, Elgin-road, St. Peter's-park. RA, 1
- Adam, J. Denovan, 45, Northumberland-street, Edinburgh. RSA, 2
- Adam, John, 6, Forrest-road, Edinburgh. RSA, 1
- Adam, Patrick W. 61, Great King-street, Edinburgh. RSA, 3
- Adams-Acton, J. Margutta-house, 103, Marylebone-road (Sculptor). RA, 6
- Adams, A. J. 18, Queen's-road, Bayswater. RA, 1
- Adams, G. G. 126, Sloane-street. RA, 1
- Adams, J. Clayton, Ewhurst-hill, near Guildford. RA, 2
- Adams, J. T. 9, Bascombe-road, Uxbridge-road, London. RHA, 3
- Adams, P. W. 61, Great King-street, Edinburgh. RA, 1
- Addey, J. Poole, School of Art, Londonderry RHA, 3
- Addison, W. G. 20, Newman-street, Oxford-street. RA, 1, D, 5

Adey, Virginia, Lyndhurst, Hants. D, 2

Aikman, G. 51, York-place, Edinburgh. RA, I, RSA, 5

Aitchison, G. 150, Harley-street. RA, 2

Aitchison, A. 150, Harley-street. RA, I

Aitkin, James, *ARHA*, 271, Sauciehall-street, Glasgow. RHA, 4, RSA, 3

Aldham, Miss Kate, 13, St. Charles-square, North Kensington. RHA, I

Alexander, John, 3, Auchintorlie-terrace, Bowling. RSA, 3

Alexander, R. *ARSA*, Plewlands-house, Edinburgh. RA, I, RSA, 5

Allan, Hugh, 157, West George-street, Glasgow. RSA, 3

Allan, Robert W. 188, St. Vincent-street, Glasgow. RSA, 4:

Allan, R. W. 126, Renfield-street, Glasgow. RA, 2, D, I

Allchin, J. H. 58, Hamilton-road, Highbury. RA, I, D, I

Allridge, E. care of C. Roberts, Esq., Royal Mint. D, I

Allen, J. W. Parkfield-lawn, Cheltenham. RA, I

Allen, Miss M. *HRHA*, 12, Westland-row, Dublin. RHA, 3

Allingham, Mrs. 12, Trafalgar-square, Chelsea. SPWC, 8

Alma-Tadema, Laura T. Townsend-house, North-gate, Regent's-park, RSA, I

Alma-Tadema, L. RA, Townshend-house, North-gate, Regent's-park. RA, 4, RSA, I, SPWC, 2

Alment, Miss M. M. 47, Carysfort-avenue, Blackrock, Dublin. RHA, I

Amendola, G. B. 40, Beaufort-street, King's-road, Chelsea. RA, 2

Amyot, Mrs. C. (*née* Engelhart), Diss, Norfolk. RA, I

Anderson, John Farquharson, 90, George-street, Edinburgh. RSA, 2

Anderson, Mrs. Sophie, Villa Castello, Capri, Italy. RA, I

Anderson, Robert A. (Architect), 6, Wemyss-place, Edinburgh. RSA, 5

Anderson, Robert, Albert Studios, 6, Shandwick-place, Edinburgh. RSA, 4

Anderson, W. Villa Castello, Capri, Italy. RA, I

Andreotti, F. care of Mr. T. Tolfrey, 40A, Barclay-road, Fulham. RA, I

Andrews, Geo. H. The Cedars, New Brentford, Middlesex. SPWC, 3

Anelay, H. Eyre Cottage, The Grove, Upper Sydenham. D, I

Angell, Helen C. 55, Holland-road, Kensington. SPWC, 8, D, 3

Ansdell, R. RA, Lytham-house, St. Alban's-road, Kensington. RA, 4

Anthony, M. The Lawn, Hampstead-heath. RA, 2

Archer, J. *RSA*, 7, Cromwell-place, South Kensington. RA, 6, RSA, 3

Armitage, E. RA, 3, Hall-road, St. John's-wood. RA, I

Armstead, H. H. A. Bridge-place, Ecclestone-bridge, Belgrave-road. RA, 2

Armstrong, J. Tywyn, Conway, North Wales. RA, 2

Arnold, Harry, 151, Fenborough-road. D, I

Ashworth, Susan A. 141, Haverstock-hill. D, I

Aspen, Wm. Valentine, 14, Caledonian-place, Edinburgh. RSA, I

Aston, C. R. 4, Bladen-terrace, Streatham-common. D, 4

Atkins, Emmeline, 210, Holland-road, Kensington. D, I

Atkins, Miss C. J. 210, Holland-road, Kensington. RA, 3, RHA, 2, D, 5

Atkinson, A. G. 30, Bessborough-gardens, Pimlico. RA, I

Atkinson, G. M. 3, Mervue-place, Queenstown. RHA, I

Atkinson, J. G. 54, Culford-road, London. RHA, 2

Atkinson, T. L. 6, Brunswick-villas, Hill-road, St. John's-wood (Engraver). RA, 2

Auld, J. The Retreat, Blackheath. RA, I

Aumonier, J. 136, Camden-road. RA, I, IPWC, 2

Ayrton, Madame A. 32, Craven-road, London, RA, I

B.

Baccani, A. 8, Cranley-place, Onslow-square. RA, 4
 Bach, Edward, 60, St. Charles-square, North Kensington. RHA, 2
 Bacon, H. F. and Bell, E. J. 17, Craven-street, Strand. RA, 1
 Bailey, Henry, 14, Cunningham-place, St. John's-wood. D, 1
 Baird, N. H. J. 5, Maxwell-place, Kelso. RSA, 4
 Baird, W. B. 20, Cheyne-row, Chelsea. RA, 1
 Baird, William, 115, High-street, Portobello. RSA, 1
 Baker, A. and Burder, A. W. N. 14, York-chambers, Adelphi. RA, 1
 Baker, S. H. 101, Gough-road, Edgbaston, Birmingham. D, 1
 Bale, E. 2, The Mall, Haverstock-hill. RA, 2, IPWC, 4
 Ball, P. 217A, Glebe-place, King's-road, Chelsea. RA, 2
 Ball, W. W. Tyne-villa, Putney. RA, 1, D, 1
 Ballantyne, J. RSA, 15, Ladbroke-grove, Kensington-park. RA, 1, RSA, 1
 Ballantyne, Miss E. 15, Ladbroke-grove, Kensington-park. RA, 1, RSA, 1
 Ballantyne, R. M. (Mrs. Grant's, 2, Westerhall Meadows, Edinburgh). RSA, 2
 Ballin, J. 141, Holland-road, Ken ington. RA, 1
 Ballingall, Alex. 32, Carlyle-place, Edinburgh. RSA, 2
 Bampiani, R. 5, Warren-street, Tenby, South Wales. RA, 1
 Bancroft, E. 6, Chapel-street, Llandudno, North Wales. RA, 1, D, 1
 Banks, T. J. Goatland *via* York. RSA, 1
 Bannatyne, J. J. 7, Crescent-place, Mornington-crescent. RA, 2, D, 4
 Barber, C. B. Titchfield-road, North-gate, Regent's-park. RA, 1
 Barclay, E. St. Mark's-Buildings, George-street, Grosvenor-square. RA, 1
 Barclay, J. M. RSA, 11, Forres-street, Edinburgh. RSA, 6
 Barclay, Miss Ada, 11, Forres-street, Edinburgh. RSA, 3
 Barclay, William, 14, Barrack-street, Dundee. RSA, 1
 Barker, W. D. Pláscock, Trefriw, North Wales. D, 1
 Barlow, T. O. A, (Engraver), Auburn-lodge, 38A, Victoria-road, Ken-sington. RA, 2
 Barnard, F. Warrington-house, Steele's-road, Haverstock-hill. RA, 2
 Barnard, W. 6, Leinster-square, Bayswater. RA, 2
 Barnes, J. 28, Church-street, Liverpool. RA, 1
 Barnes, J. H. Harley-villa, 28, Shaftesbury-road, Hammersmith. RA, 1
 Barnes, Miss Ellen, 20, Grosvenor-street, Edinburgh. RSA, 1
 Barnes, Miss M. 20, Grosvenor-street, Edinburgh. RSA, 1
 Barnes, Robert, Bedford-hou-e, Shaw's Corner, Redhill. SPWC, 2
 Barton, Miss R. M. 10, Merrion-square, Dublin. RHA, 1
 Barr, James, 21, Rose-street, Garnet-hill, Glasgow. RSA, 1
 Barrable, G. H. 44, Piccadilly. RA, 2
 Barradale, J. Castle-view, Leicester. RA, 2
 Barraud, C. J. 4, Langham-place, Regent-street. RA, 1, D, 3
 Barraud, A. St. John's-road, Watford. RA, 6
 Barthelmes, N. 25, Bedford-street, Strand. RA, 1
 Barwell, F. B. 8, Vicarage-gardens, Kensington. RA, 1
 Barwell, H. G. Surrey-street, Norwich. D, 3
 Basebé, C. J. 199, Brompton-road, South Kensington. RA, 1
 Basebé, C. E. 11, Belgrave-road, Junction-road, Upper Holloway. RA, 1
 Basebé, H. E. 11, Belgrave-road, Junction-road, Upper Holloway. RA, 1
 Bateman, R. 9, Hyde-park-gate-south. RA, 1
 Bates, David, Holly Mount-cottage, Malvern. RA, 1

Bates, Dewey, 147, Strand. RA, I

Batley, H. W. 28, Welbeck-street, Cavendish-square, W. RA, 2

Batterbury and Huxley, Messrs. 25, Great James-street, Bedford-row. RA, I

Battersby, E. 154, Via Quattro Fontane, Rome. RA, I

Bauerlé, C. 12, Dawson-place, Pembridge-square, W. RA, 2, RHA, I

Bayes, A. W. 21, Adelaide-rd, Haverstock-hill, N.W. RA, I, RHA, I, D, 3

Bayliss, W. 7, North-road, Clapham-park. RA, 2

Bayne, James, 2, North Elliot-street, Leith-walk, Edinburgh. RSA, I

Beale, Miss S. 3, Kent-terrace, Regent's-park. RA, I, D, I

Bearne, E. H. 12, Osnaburgh-street, Regent's-park. RA, 4, D, 2

Beavis, R. 38, Fitzroy-square. RA, 3

Beechey, R. B. *HRHA*, 7, West Hoe-terrace, Plymouth. RHA, 2

Beetholme, G. L. F. 2, King's-road, Bedford-row, London. RHA, 3

Begley, H. Corballa, Limerick. RHA, I

Belcher, F. 14, Woodfield-crescent, Harrow-road. D, 2

Belford, Kate, York-house, Rosslyn-hill, Hampstead. D, I

Bell, A. C. 12, York-buildings, Adelphi. D, 2, RSA, 2

Bell, A. G. West Croft, England's-lane, South Hampstead. RA, I, IPWC

Bell, A. G. 16, Picardy-place, Edinburgh. RSA, 3

Bell, E. J. 17, Craven-street, Strand. RA, I

Bell, J. Villa Vigna, Douro-place, Kensington. RA, I

Bell, J. D. 28, Gillespie-crescent, Edinburgh. RSA, 5

Bell, R. P. 10, North St. Andrew-street, Edinburgh. RSA, 4

Belt, R. C. (Sculptor), 21, Wilton-place, Belgrave-square. RA, I

Benett, Newton, 2, Chester-terrace, Regent's-park. D, 2

Benham, T. C. S. 344, Camden-road. RA, I

Bennett, Isabel, 4, Ufton-grove, Southgate-road, Islington. RHA, I

Bennett, J. L. The Grange, Parsonstown, Ireland. RHA, I

Bennett, William, jun., Burwood, Caterham-valley, Surrey. RHA, 3

Benson, E. Palazzo Albani, 22, Via Quattro Fontane, Rome. RA, I, RSA, I

Benson, Miss Mary K. 42, Fitzwilliam Square, Dublin. RHA, 3

Beresford, Miss (Rome), 41, Elvaston-place, Queen's-gate. D, 3

Bergin, Miss Isabella C. Combre-house, Dalkey. RHA, I

Berry, B. F. 39A, Queen-square, Bloomsbury. D, I

Beveridge, Laurence, Belle Vue-place, Edinburgh. RSA, I

Beverley, W. R. 26, Russell-square. RA, I

Bickerton, T. A. 68, Barclay-road, Fulham. RA, I

Biel, Miss A. 112, New Bond-street. RHA, I

Bierstadt, A. 3, Rue Castiglione, Paris. RA, I

Bigland, Mary B. 3, Pierremont-crescent, Darlington. D, I

Bingley, J. G. Wallington, Surrey. RA, 3, D, I

Birch, C. B. 21A, Great College-street, Westminster. RA, I

Birkmyer, J. B. Mount Radford, Exeter. RA, I

Birtles, Henry, 152, Adelaide-road. D, 2

Bizo, J. 58, Caversham-road, Camden-town. RA, I

Black, Andrew, 65, West Regent-street, Glasgow. RSA, I

Black, E. 11, Fitzroy-street, Fitzroy-square, London. RA, I, RHA, 2, D, 2

Black, Miss Sarah A. 145, Capel-street, Dublin. RHA, I

Blackbourne, J. B. 14, Charles-street, Middlesex Hospital. RHA, I

Blaikley, Alexander, 6, Courtland-terrace, Kensington, RSA, 2

Blair, John, 4, Picardy-place, Edinburgh. RSA, 5

Blake, L. 147, Strand. RA, I

Blashfield, E. H. 75, Rue de Clichy, Paris. RA, I, RHA, I, RSA, I
 Blatherwick, C. Dunaivon, Helensburg, N.B. RA, I, RSA, I, D, I
 Blomfield, A. W. 28, Montagu-square. RA, 2
 Bluhm, H. F. 38, Lee-park, Lee. RA, I
 Blyth, Mrs. E. Glentraugh, Santon, Isle of Man. RSA, 3
 Boadle, W. B. 28, Church-street, Liverpool. RA, 2
 Bodkin, F. E. West-hill, Highgate. RA, 2, D, 2
 Boehm, J. E. A. (Sculptor), The Avenue, 76, Fulham-road. RA, 1
 Boks, E. J. Antwerp. RA, I
 Bolton, Miss A. 24, Fitzroy-street, Fitzroy-square. RA, I
 Bompiani, R. care of Messrs. Agnew and Sons, Old Bond-street. RA, I
 Bone, H. Royal Tapestry Manufactory, Old Windsor, Berks. RA, I
 Boot, W. H. J. 18, Earl's-court-gardens, South Kensington. RA, 2, D, 2
 Booth, Mrs. H. Gore, Helensburgh. RSA, I
 Bough, Samuel (the late), RSA. RSA, 7
 Boughton, G. H. A. West-house, Campden-hill-road. RA, 2
 Bourhill, James E. 22, Nelson-street, Edinburgh. RSA, I
 Bourne, J. C. 7, Montpellier-terrace, Teddington, Middlesex. RHA, I
 Bouvier, A. 56, Alexandra-road, St. John's-wood. RA, 2, IPWC, 6
 Bouvier, G. I. Caversham-road, Kentish-town. RA, I, D, 3
 Bouvier, R. 112, New Bond-street. RHA, I
 Bowkett, J. M. 1A, The Avenue, Fulham-road. RSA, 2, RHA, I
 Bowkett, Miss L. 2, Leamington-villas, Acton. RSA, I
 Boyce, G. P. West-house, Glebe-place, Chelsea, S.W.
 Boyle, James F. 20, Upper Gloucester-street, Dublin. RHA, I
 Bradley, B. 3, Trafalgar Studios, King's-road, Chelsea. RA, I, SPWC, I
 Bradley, J. H. 26, Viale Principe Eugenio, Florence. RA, I
 Bradley, Susan B. Crewkerne, Somersetshire. RSA, 2, RHA, I
 Bradley, W. Bourne-end, Maidenhead. D, I
 Brangwyn, W. C. 11, Beaufort-buildings, Strand. RA, 2
 Branwhite, Charles, Bramford-house, Westfield-park, Redland, Bristol.
 SPWC, 7
 Breakell, Miss M. L. The Homestead, Richmond, Surrey. RA, I
 Brebner, Hugh, 23, Manderson-street, Leith. RSA, I
 Brenan, J. Butler, RHA, 10, South-mall, Cork. RHA, I
 Brenan, James, RHA, Buckston-hill, Sundays-well, Cork. RHA, 4
 Brenan, G. A. 51, Camden-street, Dublin. RHA, I
 Brennan, E. J. 75, Euston-terrace, Ranelagh, Dublin. RHA, 2
 Brett, J. 38, Harley-street. RA, I
 Brewtnall, E. F. 1, The Mall, Park-road, Haverstock-hill. RA, 4, SPWC, I
 Bridgeman, F. A. 75, Boulevard de Clichy, Paris. RA, I
 Bridgford, J. Hargrave, 3, Lower Merrion-street, Dublin. RHA, 3
 Bridgford (the late), Thomas, RHA. RHA, 7
 Brierly, Oswald W. 38, Ampthill-square. SPWC, I
 Briggs, Charles Henry, 4, Gladstone-terrace, Edinburgh. RSA, I
 Briscoe, David. RHA, I
 Brispot, Henri, 16, Avenue Trudaine, Paris. RHA, 2
 Brissot, F. 26, Maida Vale. RA, I
 Broach, Miss C. Vanden, 112, New Bond-street. RSA, I
 Brock, T. 30, Osnaburgh-street, Regent's-park. RA, 3
 Brockman, C. D. care of F. Venables, Esq. 10, Fitzroy-street, Fitzroy-square. RA, 2, D, I

Brodie, Miss Jessie A. St. Helen's, Cambridge-street, Edinburgh. RSA, I
 Brodie, W. RSA. St. Helen's, Cambridge-street, Edinburgh. RA, I,
 RSA, 6
 Brook, Miss M. B. Clifton-villa, Albert-road, Peckham. RHA, I
 Brooks, J. 35, Wellington-street, Strand. RA, I
 Brooks, J. M. The Grange, Park-lane, Stoke Newington. RA, I
 Brooks, Miss M. 121, Sloane-street. RA, I
 Brook, T. 3, Upper Phillimore Gardens, Kensington. RA, I
 Bromley, Clough, 31, Victoria-road, Clapham-Common. D, I
 Brophy, N. A. School of Art, Limerick. RHA, 3
 Brown, A. K. 113, West Regent's-street, Glasgow. RA, 2, RSA, 2
 Brown, Cormach, 26, Castle-street, Edinburgh. RSA, I
 Brown, F. 25, Caledonian-terrace, King's-road, Chelsea. D, 2
 Brown, F. 2, Bramerton-street, King's-road, Chelsea. RA, 2
 Brown, Henry K. 3, Abbey-street, Norton-park, Edinburgh. RSA, I
 Brown, J. Michael, 23, Grange-loan, Edinburgh. RSA, 2
 Brown, Miss L. J. Bell's Mills-house, Dean, Edinburgh. RSA, I
 Brown, Thomas, 3, Castle-terrace, Edinburgh. RSA, I
 Brown, Thomas, jun. 3 Castle-terrace, Edinburgh. RSA, I
 Brown, William Beatie, A, 53, George-street, Edinburgh. RSA, 7
 Browne, G. H. 14, Royal-place, Greenwich. D, I
 Browne, Lennox, 36, Weymouth-street, Portland-place. D, I
 Browne, Mde. Henriette, Rue Jean Goujon, Paris. RA, I, IPWC
 Browning, George, 7, Charleville-road, Rathmines. RHA, I
 Browning, R. B. 19, Warwick-crescent, W. RA 2,
 Bruce, Miss, Athole-crescent, Edinburgh. RSA, 2
 Bruzzi, S. J. 96, Mount-street, Grosvenor-square. RA, I
 Bryant, H. C. 12, Cumberland-street, Portsea. RA, I
 Bryce, David and John (Architects), 131, George-street, Edinburgh. RSA,
 Brydall, Robert, 112, Bath-street, Glasgow. RSA, I
 Bucciarelli, Daniele, 1, Via San Basilio, Rome. RHA, 8
 Buchanan, Peter, 175, St. Vincent-street, Glasgow. RSA, 2
 Buckman, Edwin, 22, Ovington-gardens. SPWC, 2
 Bunney, J. Fondamenta San Biagio, Venice. RA, I
 Bunting, Thomas, 45, Hutcheon-street, Aberdeen. RSA, 4
 Burchett, Arthur, 10, St. Alban's-villas, Highgate-road. D, I
 Burder and Baker, Messrs. 14, York-chambers, Adelphi. RA, I
 Burgess, Emma, Stoneycroft, Leicester. D, I
 Burgess, W. W. 4, Paulton's-terrace, Chelsea. RA, I
 Burke, A. RHA, 2, Leinster-street, Dublin. RA, I, RHA, 6
 Burnard, T. 11, Hugh-street, Eccleston-square. RA, I
 Burnett, Andrew, 195, George-street, Aberdeen. RSA, I
 Burnett, T. Stuart, 23, Union-place, Edinburgh. RSA, 4
 Burnier, R. 42, Stern-strasse, Düseldorf. RHA, I
 Burr, A. H. 6, Elizabeth-terrace, Haverstock-hill. RA,
 Burr, J. 86, Adelaide-road. RA, I
 Burt, H. A. B. Broadmoor, Berks. D, I
 Burt, Miss M. E. 709, Wandsworth-road. RA, 2
 Burton, W. P. Witley, Surrey. RA, I, E, 2
 Burton, Mungo, A, 19, Leopold-place, Edinburgh. RSA, 2
 Busk, Miss E. M. 32, Harley-street. RA, I
 Bushell, Francis B. Buccleugh Place, Edinburgh. RSA, 3

Butler, Mrs. Elizabeth (*née* Thompson), 3, Tregunter-road, The Boltons.
RA, 2
Butler, Miss E. 30, Westbourne place, Eton-square. RA, I, D, 2
Butler, T. 186, Euston-road, Euston-square. RA, I
Bywater, Miss E. 5, Hanover-square. RA, I, D, I

C.

Cabianca, V. (Rome), care of Harris & Co. 67, Lower Thames-st. D, 3
Cahill, R. S. Keswick, Cumberland. RHA, I
Calcott, F. 16, Great Queen-street, Holborn. D, I
Calderon, P. H. RA, Weston-lodge, 16, Grove-end-road. RA, 5
Callow, William, Great Missenden, Bucks. SPWC, 12
Calthrop, C. 31, Colehern-road, Radcliffe-gardens. RA, I
Calvert, E. S. West Campbell-street, Glasgow. RA, I, RSA, 3
Calves, Madame, 16, Avenue Trudaine, Paris. RHA, 2
Calvi, P. care of D. F. Sacchi, 59, Newman-street. RA, I
Cameron, Duncan, 37, George-street, Edinburgh. RSA, 5
Cameron, H. RSA, 12, Queen-street, Edinburgh. RA, I, RSA, 4
Campbell, John Hodgson, jun. 2, Cochran-terrace, Edinburgh. RSA, 2
Campbell, John, jun. 58, Upper Sackville-street, Dublin. RHA, I
Campbell, John, 83, St. Leonard-street, Edinburgh. RSA, I
Campion, H. 20, Abbey-gardens, St. John's Wood. RHA, 2
Carelli, G. care of H. Hicks, Esq. Woodcote, Kenilworth. D, I
Carlaw, William, 385, Sauchiehall-street, Glasgow. RSA, I
Carlisle, J. 56, Adelaide-road, N.W. D, 2
Carpenter and Ingelow, Messrs. 4, Carlton-chambers, Regent-street. RA, 2
Carr, David, 50, Baker-street, Portman square. D, I
Carter, S., 10, Rich-terrace, Richmond-road, South Kensington. RA, I
Cartwright, F. W. Ferndale-house, Thurlow-park-road, Dulwich. RA, 2
Cassie, J. RSA, 7, Castle-terrace, Edinburgh. RA, I, RSA, 7
Catterns, Edward R. 122, Wellington-street, Glasgow. RSA, I
Cauty, H. H. Highlight, Gordon-place, Campden-hill. RA, 2, RHA, I
Chadwick, H. D. 20, Ashley-road, Hornsey-rise. RA, I
Chadwick, M. Paik-cottage, East Sheen. RSA, I
Chalmers, G. Paul (the late), RSA. RSA, 6
Chalmers, Hector, 13, Bank-street, Edinburgh. RSA, 3
Chalmers, Miss Jean Jamieson, 10, Leven-street, Edinburgh. RSA, 2
Chambers, G. (the late), Reps. at 26, Francis-street, Tottenham-court-road. RHA, I
Chamberlin, W. B. 4, Henry-terrace, Brighton. RA, I, RSA, I
Champion, Mrs. H. 14, Minford-gardens West, Kensington-park. D, 2
Champion, W. S. 48, Guildford-street, Russell-square. RA, I
Champneys, B. 32, Great Marlborough-street. RA, I
Chenet, H. 16, Avenue Trudaine, Paris. RHA, 2
Channer, Miss C. A. 17, Askew-road, Uxbridge-road. D, I
Chant, J. J. (Engraver), The Limes, Epsom. RA, I
Chapman, J. W. Helvington-house, 53, Warwick-road, Kensington. RA, I, RSA, 2
Chapman, Laura, Burghill, Hereford. RSA, 3
Chappell, Henry, Newtownards, Dublin. RHA, I
Chappell, W. 219, Stanhope-street, Hampstead-road. RHA, I

Charles, J. 2, Jubilee-cottages, Jubilee-place, Chelsea. RA, I
 Charlton, J. 6, Fitzroy-square. RA, 2
 Chattock, R. S. 15, Lancaster-road, Belsize-park. RA, I
 Chevalier, N. 5, Porchester-terrace, Hyde-park. RA, I
 Chierici, G. RA, I
 Chipp, H. 54, Haverstock-hill, London. RHA, 2
 Chirelle, Leger, 16, Avenue Trudaine, Paris. RHA, I
 Christian, E. 8A, Whitehall Place. RA, I
 Christie, J. E. Trafalgar Studios, King's-road, Chelsea. RA, I
 Cipriani, N. (Rome), care of Harris & Co. 67, Lower Thames-street. D. I
 Clabburn, A. E. 159, High-street, Notting-hill. RA, I
 Clacy, Ellen, 137, Gloucester-road, Regent's-park. D, 2
 Clark, J. 394, Camden-road. RA, 2
 Clarke and Wood, Messrs. 10, Sergeant's-inn, Temple. RA, I
 Clarke, L. J. Graham-, Glanrhos, Rhayader, South Wales. RA, I
 Clarke, W. 117, Lower Bagot-street, Dublin. RHA, I
 Clausen, G. 4, The Mall, Park-road, Haverstock-hill. RA, 3, IPWC, 2
 Clausen, W. 20 Walham Grove, Fulham. RA, I
 Claxton, Miss A. 39, Cornwall-road, Bayswater. RHA, I
 Clay, Sir A. Bart. Shere, near Guildford. RA, I
 Clifford, E. 52, Wigmore-street. RA, 2, D, I
 Close, Samuel P. 53, Waring-street, Belfast. RHA, I
 Cobb, A. F. 6, Air-street, Piccadilly. D, I
 Cobbe, B. 5, Langham-chambers, Regent-street. RA, I
 Codina, V. 105, Charlotte-street, Fitzroy-square. RA, 2
 Cogen, Felix, Avenue d'Auderghem, Brussels. RHA, 2
 Coghill, Sir J. J. Bart. Glenbarrahane, Co. Cork. RHA, I
 Cole, Vicat, A. Little Campden-house, Kensington. RA, 4
 Coleman, Rose Rebecca, 25, Fitzroy-square. D, I
 Coleman, W. S. 3, St. John's-wood Studios, Queen's-terrace, N.W. D, I
 Coleridge, F. G. Twyford, Berks. D, 2
 Colcutt, T. E. 36, Bloomsbury-square. RA, 3
 Colles, A. Palmyra, Clontarf, Ireland. RHA, I
 Collier, Emily E. Holyport-house, Shortlands, Kent. D, I
 Collier, Mary J. 104, Eaton-place. D, 2
 Collier, J. 6, William-street, Lowndes-square. RA, 3
 Collier, The Right Hon. Sir R. P. 104, Eaton-place. RA, 2
 Collingwood, William, 69, Bedford-street, Liverpool. SPWC, I
 Collins, D. Lincoln, Milton-lodge, Gravesend. D, I
 Collins, Hugh, 10, Shore-terrace, Dundee. RSA, 2
 Collins, Lucy, 3, Brunswick-terrace, Kensington. RSA, 2
 Collins, A. 88, Warwick-gardens, Kensington. RA, I
 Collinson, R. 20, Hereford-square, South Kensington. RA, I
 Colomb, Wellington, 23, Leeson-park, Dublin. RHA, 2
 Compton, E. Y. (Bavaria), care of Mrs. Smith, 14, Charles-street, Middlesex Hospital. D, I
 Connell, J. Minton, 2, Lower Abbey-street, Dublin. RHA, 3
 Conolly, Miss E. 116, Gower-street. RA, I, RHA, I, D, I
 Constable, E. P. 31, Norfolk-terrace, Westbourne-grove, Bayswater. RA, I
 Conte, John Le, 5, Glanville-place, Edinburgh. RSA, 2
 Conti, Tito, care of Mr. Tolfrey, 40A, Barclay-road, Fulham. RA, 3

Cook, E. W. 7, St. Mary's-terrace, Paddington. RA, I, D, I
 Cook, G. 22, King Henry's-road. RA, 2, RHA, I
 Cook, K. Moxon, 2, St. James's-square, Manchester. D, I
 Cooke, E. W. RA, (the late) Glen Andred, Groombridge, Sussex. RA, 3
 Cooke, J. Sandrock-park, Liscard, Cheshire. RA, I
 Cope, A. S. 19, Hyde-park-gate South. RA, I
 Cope, C. W. RA, 19, Hyde-park-gate, South Kensington. RA, 4
 Cooper, A. D. 103, Gower-street. RA, I, RHA, I, D, I
 Cooper, Alick, 103, Gower-street. D, I
 Cooper, A. W. 7, Manor-road, Twickenham. D, I
 Cooper, Emma, Lyonsdown, New Barnet. D, 2
 Cooper, G. 1, Osbourne-villas, Putney. RA, I
 Cooper, Miss L. Hartwells, Pinkney's-green, near Maidenhead. RA, I
 Cooper, T. S. RA, 42, Chepstow-villas West, Bayswater. RA, 7
 Cooper, W. J. 357, Kensington-road. RA, I
 Cooper, W. S. 17, High-street, Canterbury. D, I
 Corbet, William, 8, Vittoria-place, Edinburgh. RSA, I
 Corbett, M. R. 80, Peel-street, Campden-hill-road. RA, I
 Corbould, A. C. 86, Warwick-gardens, Kensington. RA, 3
 Corder, Miss R. 91, Southampton-row, Russell-square. RA, I
 Corkling, Miss May, 17, St. Edmunds-terrace, Regent's-park. D, I
 Cornelissen, Miss M. 21, Queen's-square, Bloomsbury. RA, 2
 Corson, G. 25, Cookridge-street, Leeds. RA, 2
 Costa, Professor G. care of Sir F. Leighton, PRA, 2, Holland-park-road, Kensington. RA, 2
 Cotman, F. G. 10, Boscobel-place, Alpha-road. RA, 3
 Courtaul, M. 112, New Bond-street. RA, I
 Courtin, C. 16, Avenue Trudaine, Paris. RHA, 3
 Cousins, S. RA, 24, Camden-square. RA, I
 Coutts, H. Elterwater, Ambleside. RA, 3, D, I
 Coventry, Robert, 113, W. Regent-street, Glasgow. RSA, I
 Cowen, L. J. 35, London-street, Fitzroy-square. RA, I
 Cowie, James, 13, Pitt-street, Edinburgh. RSA, 2
 Cowie, William, 29, Bear-street, Barnstaple. RSA, I
 Cox, C. H. Shrewsbury-road, Birkenhead. D, I
 Cox, David, jun. Chester-house, Mount Ephraim-road, Streatham. SPWC, 8
 Cox, F. E. 5, John-street, Bedford-row. RA, 2, D, 2
 Crace and Son, Messrs. J. G. 53, Wigmore-street, W. RA, I
 Crane, W. Beaumont-lodge, Shepherd's-bush. D, 4
 Cranstoun, J. H. 3, Athole-street, Perth. RSA, I
 Criddle, Mrs. H. Addlestone, Weybridge. SPWC, I
 Croft, A. 17, Frankfort-terrace, St. Peter's-park. RA, I
 Croft, A. Tudor-lodge, 58, Finchley-road, St. John's-wood. RA, I, D, I
 Croft, Marian, 58, Finchley-road, St. John's-wood. D, I
 Crofts, E. A. 1, Waverley-place, Grove-end-road, N.W. RA, I
 Crooke, W. P. 1, Dawson-place, Bayswater. RA, I
 Crow, M. G. 36, Belgrave-road. RA, I
 Crowe, Eyre, A. 33, Langham-street, Portland-place. RA, 5
 Crozier, A. J. 47, Sidney-street, All Saints, Manchester. RA, 2
 Crozier, G. care of J. Gilbert, Esq. 29, South Moulton-street. RA, I, D, I
 Cruikshank, W. 102, Kennington-road. RA, I
 Cull, J. A. 2, Elden-villas, Farnham-road, Thornton-heath. D, I

Cunningham, Miss Jessie C. Ettrick-road, Edinburgh. RSA, 1
 Curnock, J. Jackson, 7, Richmond-hill, Clifton, Bristol. D, 1
 Currie, J. 240, Oxford-street. RA, 1
 Curry, Miss F. W. Lismore Castle, Ireland. RHA, 1

D.

Dadd, F. 15, Mecklenburgh-square. RA, 1, D, 2
 Dadd, S. T. 4, Camp's-hill-terrace, Ryecroft-road, Lewisham. D, 1
 Daffarn, W. G. 17, Torriano-avenue, Camden-road. RA, 2
 Dakin, J. Beaufort-cottage, Redhill, Surrey. RA, 1, D, 2
 Dale, H. S. Kingston-villas, New-park, Scarborough. D, 1
 Dalglish, Andrew A. 26, Renfield-street, Glasgow. RSA, 2
 Dalglish, Willum, 26, Renfield-street, Glasgow. RSA, 1
 Dalou, J. 50, Glebe-place, King's-road, Chelsea. RA, 3
 Dalton, Miss C. 14, Queen's-square. RA, 1
 Dalton, Mrs. M. 19, Downshire-hill, Hampstead. RA, 2
 Dameron, Emile, 16, Avenue Trudaine, Paris. RHA, 2
 Dandeteau, L. 112, New Bond-street. RHA, 1
 Da Pozzo, G. Comiglano, Italy. RHA, 2
 Dauby, Thos. 11, Park-road, Haverstock-hill. SPWC, 8
 Daugars, Mrs. 30, St. John's-wood-park. RA.
 Davie, W. G. 5, Pembroke-gardens, Kensington. RA, 1
 Davidson, A. Inverness. RA, 1
 Davidson, Alexander, 65, West Regent-street, Glasgow. D, 1, RSA, 4
 Davidson, Charles James, 24, Caledonian-crescent, Edinburgh. RSA, 2
 Davidson, Chas. 23, Guildford-street, Russell-square, and Burnehall, St. Burian, Penzance. SPWC, 13
 Davidson, C. jun. 23, Guildford-street, Russell-square. D, 1
 Davidson, James, 29, North Bruntsfield-place, Edinburgh. RSA, 4
 Davidson, T. 82, Park-road, Haverstock-hill. RA, 1
 Davison, T. R. 33, Bouvierie-street. RA, 1
 Davis, D. 16, Mansfield-road, Gospel Oak. RA, 1
 Davis, F. 28, Weedington-road, Kentish Town. D, 1
 Davis, H. W. B. RA, 18, St. John's-wood-road. RA, 1
 Davis, Val. Lismore-lodge, Haverstock-road. RA, 1
 Daws, P. East-street, Dorking, Surrey. RA, 1
 Dawson, A. The Cedars, Chiswick. RA, 2
 Deacon, G. S. Brockham-green, Betchworth, Surrey. RA, 1, RHA, 1
 Deane, E. E. 5, Bloomsbury-square. RA, 1, RHA, 1
 Deane, Miss E. 20, Sion-hill, Bath. RA, 1
 Deane, T. N. RHA, 3, Upper Merrion-street, Dublin. RHA, 1
 De Biseau, A. 34, Avenue d'Auderghem, Brussels. RHA, 1
 De Bréanski, A. Hedsor-view, The Hill, Cookham, Berks. RA, 2, D, 1
 De Breanski, Gustave, 13, Saunton-place, Regent's-park. RHA, 1
 De Cool, Mme. Delphine, 89, Rue de Rennes, Paris. RA, 1
 Defaux, A. 16, Avenue Trudaine, Paris. RHA, 6
 De Gronckel, V. Bristol-hotel, Burlington-gardens. RA, 2
 De l'Aubinière, Mme. G. M. Percy-cottage, College-road, Haverstock-hill. RA, 1
 Del Don, Martino, 7, Haymarket. D, 1
 De Leeuw, A. 14, Charles-street, Middlesex Hospital. RHA, 3

De Metz, Lanfant, 16, Avenue Trudaine, Paris. RHA, 4
 De Prades, A. F. 8, Southampton-street, Fitzroy-square. RA, 2
 De Pratere, E. 112, New Bond-street. RHA, 2
 De Satur, E. B. 1, Alexandra-villas, St. John's-road, Highgate-hill. RA, 2
 De Satur, Mrs. F. 1, Alexandra-villas, St. John's-road, Highgate-hill. RA, 1
 Desanges, The Chevalier L. 16, Stratford-place. RA, 2
 De Tours, G. Moreau, 112, New Bond-street. RHA, 1
 Dick, Eliza Izzett, 17, Elm-row, Edinburgh. RSA, 1
 Dickinson, Arthur, 8, Morrison-street, Shaftesbury-estate. F, 2
 Dickinson, J. 114, New Bond-street. RA, 5
 Dickinson, L. Langham-chambers, Langham-place. RA, 3
 Dicksee, F. 2, Fitzroy-square. RA, 1
 Dicksee, John R. 6, Fitzroy-square. RSA, 2, RHA, 1
 Dicksee, T. F. 2, Fitzroy-square. RA, 1
 Dillon, F. 13, Upper Phillimore-gardens, Kensington. RA, 1, D, 2
 Ditchfield, Arthur, 12, Taviton-street, Gordon-square. D, 1
 Dixon, A. 2A, Limerton-street, West Brompton. RA, 2
 Dixon, Miss A. 49, Coleshill-street. RA, 8
 Dobson, W. C. T. RA, Eldon-house, Roslyn-park, Hampstead. RA, 2
 Docharty, James L. C. 134, Bath-street, Glasgow. RSA, 2
 Dodgshun and Unsworth, Messrs. 2, Great Queen-street, Westminster. RA 2
 Dodgson, Geo. 28, Clifton-hill, St. John's-wood. SPWC, 6
 Dollond, W. A. Pilgrim's-hatch, Brentwood. RA, 1
 Dollman, J. C. 5, Primrose-hill Studios, Fitzroy-road, Primrose-hill. RA, 1,
 D, 1
 Domett, A. N. 13A, Pembridge-place, Bayswater. RA, 1
 Donald, T. 79, West Regent-street, Glasgow. RSA, 3
 Donaldson, A. B. 10, Argyll-road, Kensington. RA, 2, RHA, 1, D, 5
 Donne, J. M. 28, Hogarth-road, Kensington. RHA, 1, D, 2
 Doo, G. T. *HRA*, Historical Engraver to the Queen, Member of Academy
 of St. Petersburg, Corresponding Member Imperial Academy of Parma,
 and Member of the Academy of Pennsylvania, 4, Chancellor-road, West
 Dulwich. RA, 1
 Doolin, Walter G. 20, Ely-place, Dublin. RHA, 3
 Douglas and Sellars, Glasgow. RSA, 1
 Douglas, E. Lawbrook, near Guildford. RA, 3
 Douglas, W. Fettes, RSA, 13, Magdale-place, Edinburgh. RSA, 4
 Dow, James William, 10, Claremont-Place, Edinburgh. RSA, 3
 Dow, T. Millie, Kirkaldy. RSA, 1
 Dowling, R. 27, Colehorne-road, Radcliffe-square, West Brompton. RHA, 2
 Dowse, Fred. W. H. Windmill-house, Edinburgh. RSA, 1
 Doyle, R. 7, Finborough-road, Fulham-road
 Drew, Thomas, *RHA*, 6, Stephen's-green, Dublin. RHA, 1
 Dubisson, W. 10, Harrington-square. RA, 1
 Dudley, Robert, 31, Lansdowne-road, Notting-hill. D, 1
 Duffy, P. Vincent, *RHA*, Academy-house, Lower Abbey-street, Dublin.
 RHA, 8
 Dun, John, 31, Lothian-road, Edinburgh. RSA, 4
 Duncan, Charles, Pentland-villa, Ferry-road, Edinburgh. RSA, 3
 Duncan, Edward, 36, Upper-park-road, Haverstock-hill. SPWC, 6
 Duncan, L. Ditton-hill-villas, Long Ditton, Surrey. RA, 1
 Duncan, Miss F. 57 bis, Boulevard Rochechouart, Paris. RA, 1

Duncan, W. 64, Park-road, Haverstock-hill. RA, 1
 Duncan, William, 115, Grafton-street, Dublin. RHA, 1
 Dunn and Hansom, Messrs. Eldon-square, Newcastle-on-Tyne. RA, 2

E.

Eadie, W. 41, Grove-road, St. John's-wood. RA, 1
 Eagle, R. H. 8, Comedy Green-place, Edinburgh. RSA, 1
 Earle, C. 9, Duke-street, Portland-place. RA, 3, D, 5
 Earle, Maria T. 47, Cambridge-terrace, Hyde-park. D, 1
 Eastlake, Elizabeth R. The Brake, Horrabridge, South Devon. D, 1
 Easton, R. 35, Ledbury-road, Bayswater. RA, 8
 Eastwood, F. H. 21, Montague-street, Russell-square. D, 3
 Ebner, M. 16, Avenue Trudaine, Paris. RHA, 1
 Eden, William, 14, Sandon-street, Liverpool. D, 1
 Eddis, E. U. 65, Harley-street, Cavendish-square. RA, 2
 Edis, R. W. 14, Fitzroy-square. RA, 2
 Edmonston, Anne, B. D. 1, Brunstane-villas, Joppa, Edinburgh. RSA, 1
 Edmonston, Samuel, 88, Princes-street, Glasgow. RSA, 1
 Edward, A. S. 100, Foulden-road, Stoke Newington. RA, 1, RHA, 2
 Edwards, E. (the late), 26, Golden-square. RA, 2
 Egley, W. M. 26, Bassett-road, Notting-hill. RA, 1
 Eley, Mary, 19, Edgware-road. D, 1
 Ellis, A. B. 5, Richmond-place, Hereford. D, 1
 Ellis, Arthur, The Grove, Highgate. D, 1
 Ellis, E. 15, Fitzroy-street, Fitzroy-square. RA, 2
 Elliott, R. 65, Grainger-street, Newcastle-on-Tyne. RA, 1
 Elmore, A. RA, 1, St. Alban's-rd. Victoria-rd. Kensington. RA, 3, RHA, 1
 Elmore, Edith, 1, St. Alban's-road, Kensington. RA, 1, RHA, 1
 Elwin, Mrs. E. Sunninghill-lodge, Staines, Berks. RA, 2
 Emerson, Wm. 1, Westminster-chambers. RA, 2
 Emmerson, H. H. 32, Campden-grove, Kensington. RA, 3
 Emslie, A. E. 21, Manchester-street. D, 2
 Emslie, J. P. 47, Gray's Inn-road. D, 1
 Erskine, W. C. C. 21, India-street, Edinburgh. RA, 1
 Evans, E. Witley, Surrey. RA, 1
 Evans, Sam. T. G. Eton College. SPWC, 2
 Evans, Bernard, 30, Hungerford-road. RHA, 2
 Every, G. H. 10, Gloucester-street, Regent's-park. RA, 1
 Ewing, G. E. 287, Bath-street, Glasgow. RSA, 1
 Ewing, James A. 3, Eldon-street, Glasgow. RSA, 1
 Eyre, J. 29, Beaufort-street, Chelsea. RA, 1, RHA, 2

F.

Faed, James, 7, Barnton-terrace, Edinburgh. RA, 2, RSA, 4
 Faed, James, jun. 7, Barnton-terrace, Edinburgh. RSA, 4
 Faed, John, RSA, 38, St. John's-wood-park. RA, 1, RSA, 2
 Faed, T. RA, 24A, Cavendish-road, St. John's-wood. RA, 1
 Faed, William C. 7, Barnton-terrace, Edinburgh. RSA, 2
 Fagerlin, F. Düsseldorf. RA, 1
 Fahey, E. H. 10, Elsham-road, Kensington. RA, 1, IPWC, 1

Fairbairn, Henry, 16, Drumdryan-street, Edinburgh. RSA, I
 Fairbairn, Thomas, 10, Union-street, Hamilton. RSA, I
 Fairley, James, 1, India-buildings, Edinburgh. RSA, I
 Fallon, Miss Sarah W. M. 54, Morrison-street, Edinburgh. RSA, I
 Fanner, H. 26, Cavendish-square. RA, I
 Fantacchiotti, C. Florence. RA, I
 Fantin, H. 26, Golden-square. RA, 2
 Farquharson, D. 16, Picardy-place, Edinburgh. RA, I, RSA, 5
 Farquharson, J. I, Porchester-gardens. RA, 2, RSA, 3, D, I
 Farr, Henrietta, Southlands, Bickley, Kent. RHA, I
 Farrell, James, 106, Gloucester-street, Dublin. RHA, I
 Farrell, John, 106, Gloucester-street, Dublin. RHA, I
 Farrell, Thomas, RHA, 11, Warrington-place, Dublin. RHA, I
 Feeney, P. M. 92, Great Russell-street. D, I
 Fenton, Miss A. G. 84, Lansdowne-road, Notting-hill. RA, 2
 Fennell W. J. 73, Donegal-pas, Belfast. RHA, I
 Ferguson, W. J. 47, Great Russell-street. D, I
 Ferguson, John Knox, 12, Morrison-street, Edinburgh. RSA, I
 Ferguson, W. 6, Northumberland-street, Edinburgh. RSA, I
 Fergusson, Miss Gillon, 31, Chester-street, Edinburgh. RSA, I
 Ferrier, George Straton, 30, Danube-street, Edinburgh. RSA, 4
 Ferrier, James, 30, Danube-street, Edinburgh. RSA, I
 Field, Rosa, Leam, Leamington. D, I
 Field, Walter, East Heath Studio, Hampstead. D, 4
 Fildes, L. A. 11, Melbury-road, Kensington. RA, I
 Finden, G. C. 3, Culmore-road, Balham. RA, I
 Finlay, A. 128, Hope-street, Glasgow. RA, I, RSA, 3
 Finnie, J. 274, Upper Parliament-street, Liverpool. RA, I
 Fisher, A. E. Gerard's-cross, Bucks. D, I
 Fisher, M. 3, The Mall, Park-road, Haverstock-hill. RA, 2
 Fisher, S. M. 168, Brompton-road. RA, 2
 Fisher, W. 24, Welbeck-street. RA, I
 Fitzgerald, J. A. 233, Stanhope-street, Regent's-park. D, I
 Fitzgerald, Michael, 154, Southgate-road, Kingsland. RHA, 3
 FitzMarshall J. 28, George's-street, Croydon. RHA, I
 Flower, M. C. W. Hill-top, Meanwood, Leeds. RA, 3
 Folkard, Miss E. 18, Blenheim-crescent, Bayswater. RA, I, D, I
 Folkard, Miss J. B. 18, Blenheim-crescent, Bayswater. RA, I
 Fondevila, A. M. Y. 123, Via Sistina, Rome. RA, I
 Fontana, Virginia, 25, Glebe-place, Chelsea. RSA, I
 Forbes, S. A. 11, Elgin-road, St. Peter's-park, W. RA, 3
 Ford, E. O. Blackheath-park, Blackheath. RA, I
 Forrester, Alexander, 1, Carlung-place, Edinburgh. RHA, I
 Forster, T. W. B. Holt, Trowbridge. RA, I
 Forster, Mary, Holt, Wilts. D, 3
 Foster, Birket, The Hill, Witley, Surrey. SPWC, 2
 Foster, Miss Fanny E. 70, Sandringham-road, N. Hackney. RHA, I
 Foster, W. The Hill, Witley, Surrey. RA, 2, RHA, I, D, I
 Foulis, Mrs. H. B. 57, Northumberland-street, Edinburgh. RSA, I
 Fox, G. E. 4, Campden-hill-road, Kensington, W. RA, 2
 Fox, John. RHA, I
 Franz, E. R. (Rome) care of Harris & Co. 67, Lower Thames-street. D, 2

Fraser, Alexander, *RSA*, 18, Moray-place, Edinburgh. RSA, 6
 Fraser, Francis Arthur, Bowes-hill, Lonsdale-road, Barnes. RSA, 2
 Fraser, John Simpson, 47, Forrest-road, Edinburgh. RSA, 3
 Fraser, Miss Annie, 7, London-street, Edinburgh. RSA, 1
 Fraser, Miss Sarah Frances, 4, Rankeillor-street, Edinburgh. RSA, 1
 Fraser, Robert George, Manse, St. Thomas's, Leith. RSA, 1
 Fraser, R. W. 47, Ellington-street, Barnsbury. RA, 2, RSA, 2, D, 3
 Frenes, Herth du, Nieuport-villa, Flanders. RSA, 1
 Frère, E. Ecouen. RA, 2
 Frier, Harry, 400, King's-road. RSA, 4
 Frier, Miss Jessie, 62, Queen-street, Edinburgh. RSA, 1
 Frier, Maggie E. 62, Queen-street, Edinburgh. RSA, 1
 Frier, Mary, 62, Queen-street, Edinburgh. RSA, 3
 Frier, Robert, 62, Queen-street, Edinburgh. RSA, 4
 Fripp, A. D. 1, Belle-vue, Hampstead.
 Fripp, Geo. A. 13, College-terrace, Belsize-park. SPWC, 4
 Fucigna, C. E. 74, Newman-street, Oxford-street. RA, 1
 Fulleylove, J. 13, Braunstone-gate, Leicester. RA, 1, RHA, 3, IPWC, 4
 Fulton, David, 42, Bath-street, Glasgow. RSA, 2
 Fyfe, W. B. C. 62, Abbey-road. RA, 1, RSA

G.

Gallon, R. 28, Alma-square, St. John's-wood. RA, 1
 Gandy, H. 63, Harleyford-road, Kennington-oval. RA, 1
 Garden, Louise E. 42, Carlton-hill, St. John's-wood. D, 1
 Gardner, Mabel, Prestwick Lodge, Cheltenham. D, 1
 Gardner, W. B. 17, Collingham-place, Cromwell-road. RA, 1, D, 2
 Garland, C. T. 25, Rue Humboldt, Paris. RA, 2, D, 2
 Garland, V. T. 5, North-gate-place, Winchester. RA, 1
 Garraway, G. H. 7 bis, Via Lungo il Mugnone, Florence. D, 1
 Gaskell, G. A. 25, Lumb-lane, Bradford, Yorkshire. RA, 1
 Gate, W. 30, Osnaburg-street, Regent's-park. RA, 4
 Gavin, Robert, *RSA*, Elect, Cherry-bank, Newhaven-road, Edin. RSA, 5
 Geddes, William, Gowansbrae-cottage, Blairgowrie. RSA, 3
 Geertz, Julius, Düsseldorf. RHA, 2
 Geisser, J. Chalet Elizabeth, Chailly, Lausanne, Switzerland. RHA, 2
 George and Peto, Messrs. 11, Argyle-street. RA, 4
 George, Ernest, 11, Argyle-street, W. D, 1, RSA, 2
 Ghent, P. 2, Quarry-bank, Whetstone-lane, Birkenhead. RA, 2
 Gibb, Robert, 4, 18, Picardy-place, Edinburgh. RSA, 3
 Gibbs, H. 4, Clare-terrace, Richmond-road, West Brompton. RA, 1
 Gilbert, Victor, 16, Avenue-Trudaine, Paris. RHA, 7
 Gilbert, Sir J. RA, Vanbrugh-park, Blackheath. RA, 1, SPWC, 3
 Gildawie, James, 31, Broughton-street, Edinburgh. RSA, 1
 Gill, C. 20, Huntley-street, Bedford-square. RA, 1
 Gillies, Miss, 25, Church-row, Hampstead. RA, 1, SPWC, 3
 Girardet, E. care of Fine Art Society, 148, New Bond-street. RA, 1
 Giradot, E. Gustave, Studio, Upper-park-road, Haverstock-hill. RHA, 1
 Gittins, Miss E. Church-gate, Leicester. RA, 1, D, 1
 Gladstone, Miss M. S. Fasque, Laurencekirk. RA, 1
 Glass, John, 4, 6, Orchardfield-place, Edinburgh. RSA, 3

Gleichen, H. S. H. Count, St. James's-palace. RA, 2
 Glennie, Arthur, 17, Piazza-Morgana, Rome. SPWC, 3
 Glennie, G. F. Bickley, Kent. D, I
 Glindoni, H. G. 40, Brewer-street. RA, 2, D, I
 Glindon, Paul, 9, Howland-street, Fitzroy-square. D, I
 Glover, William, 40, West Nile-street, Glasgow. RSA, 2
 Goddard, B. 102, New Bond-street. RA, I
 Goddard, J. B. Albert-villa, Christchurch, Hants. D, I
 Godsall, Miss M. 104, Wellington-buildings, Chelsea-bridge-road. RA, I
 Godsall, Mary, 2, Goldney-road, Harrow-road. D, 2
 Gogin, C. 31, Cantlowes-road, Camden-square. RA, I
 Goldie, William, 12, Forrest-road, Edinburgh. RSA, 2
 Goldie, C. 3, Manners-road, Green-hill, Hampstead. RA, I
 Goldie and Child, Messrs. 9, Kensington square. RA, 2
 Goldingham, J. A. 14, Milbourne-grove, South Kensington. RA, I
 Goodall, Edward A. 57, Fitzroy-road, Primrose-hill. SPWC, 4
 Goodall, F. RA, Græme's-dyke, Harrow-weald. RA, 3, IPWC.
 Goodall, J. E. 12, Bartholomew-villas, Kentish Town-road. D, 5
 Goodall, Walter, 64, Charlotte-street, Fitzroy-square. SPWC, 2
 Goodall, T. F. Elms-road, Dulwich. RA, I, D, 2
 Goodman, Matilda, 53, Winchester-street. RHA, I
 Goodwin, A. Montpelier, Ilfracombe, Devon. RA, 2, SPWC, 7
 Goodwin, H. 16, Eaton-place, Brighton. RA, I, D, 3
 Goodwin, Kate Malleson, 16, Eaton-place, Brighton. D, I
 Gordon, R. J. 5, Grafton-street, Fitzroy-square. RA, 2
 Gosling, William, Sycamore-lodge, Wargrave, Henley-on-Thames. D, I
 Gotch, T. C. 98, Charlotte-street, Fitzroy-square. D, 2
 Goulding, F. King-ton-house, Shepherd's-bush-road. RA, I
 Govane, R. Stewart, 7, Union-street, Edinburgh. RSA, I
 Gow, A. C. 35, Fitzroy-square. RA, 2, IPWC, 2
 Gow, James F. Parliament-square. RSA, I
 Gowans, George Russell, 42, Castle-street, Aberdeen. RSA, 2
 Gowans, J. de Grotte, Rockville, Napier-road, Edinburgh. RSA, I
 Grace, A. F. Amberley, Arundel. RA, 3
 Grace, J. E. Milford, Surrey. RA, 3, RHA, I
 Graham, George William, 5, Kelmailing-terrace, Old Cathcart. RSA, I
 Graham, P. A. 93, Ladbroke-road, Notting-hill. RA, 3
 Graham, T. Stanhope-yard, Delancy-street. RA, I, RSA, I
 Grahame, J. B. 7, West Castle-road, Edinburgh. RA, I, RSA, 4
 Grant, Miss M. Ebenezer-house, Gloucester-gate, Regent's-park. RA, 3
 Grant, Sir F. (the late), PRA. RA, I
 Grant, Thomas, 3, Saunders-street, Edinburgh. RSA, 2
 Graves, Hon. H. 159, Cromwell-road, S.W. RA, 3
 Gray, George, 51, York-place, Edinburgh. RSA, 5
 Gray, Mary Anderson, 13, Inverleith-row, Edinburgh. RSA, I
 Green, C. Charlecot, Hampstead-hill-gardens. RA, I, IPWC, I
 Green, D. 39, Circus-road, St. John's-wood. RA, I
 Greenaway, Miss K. 11, Pemberton-gardens, Holloway. RA, I, D, 2
 Greenless, Georgina Mossman, 150, Randolph-terrace, Glasgow. RSA, 5
 Greenless, Robert, 150, Randolph-terrace, Glasgow. RSA, 3, RHA, I
 Gregory, C. 3, Dudley-place, Maida-hill. RA, 2
 Gregory, George, 11, Medina-terrace, West Cowes, Isle of Wight. RSA, 11

Gregory, E. J. 6, Abercorn-place, Maida-vale. RA, I, L, I, IPWC
 Grey, Alfred, *RHA*, Lower Sherrard-street, Mountjoy-square, Dublin.
 RHA, 7
 Grey, Gregor, I, Lower Sherrard-street, Mountjoy-square, Dublin. RHA, I
 Grey, James, *RHA*, I, Lower Sherrard-street, Mountjoy-square, Dublin.
 RHA, 7
 Grey, John, 172, West George-street, Glasgow. RSA, I
 Gribble, H. A. 42, Coleshill-terrace. RA, I
 Grieve, John, 10, Breadalbane-terrace, Haymarket, Edinburgh. RSA, I
 Griffiths, T. 31, Rochester-road, Camden-road. RA, 2
 Griffiths, J. 10, Hatherley-grove, Bayswater. RA, 3
 Grimmond, William, 209, St. Vincent-street, Glasgow. RSA, 2
 Grimston, E. 6, Foxley-road, North Brixton. RA, I
 Grips, C. J. 56, Rue Vander Linden, Schaerbeck, Brussels. RHA, I
 Grob, K. Munich. RSA, I
 Grossmith, W. 8, Fitzroy-street, Fitzroy-square. RA, I, RHA, 3
 Grundy, Cuthbert, Bankfield, Bury. D, I
 Grundy, C. C. Egerton Studios, Bankfield, Bury. RSA, I
 Guérin, Mrs. A. L. Hatterley-house, 10, Park-place-villas, Maida-hill.
 RHA, I, D, 3
 Guillou, A. 16, Avenue Trudaine, Paris. RHA, I
 Gulland, Elizabeth, 16, Leopold-place, Edinburgh. RSA, 3
 Guinness, Miss E. S. 41, St. Oswald's-road, West Brompton. RA, I, D, 3
 Gush, Miss, Old Malden. RA, I
 Guthrie, William, 385, Sauchiehall-street, Glasgow. RSA, 2
 Guzzone, S. 20, Vicolo San Nicolo da Tentina, Rome. RA, I

•H.

Haag, Carl, 7, Lyndhurst-road, Hampstead. SPWC, 3
 Hacker, A. 9, Rochester-road. RA, 2
 Haggart, Donald, 4, Blenheim-place, Edinburgh. RSA, 2
 Hague, A. I, Heaton's-lane, Stockport. RA, 2
 Haig, A. H. 32, Randolph-gardens, Kilburn. RA, I, D, 2
 Haines, W. H. 44, Montpelier-street, South Kensington. RA, I, RHA, 3, D, 2
 Hakewill, J. H. 5, South Molton-street. RA, I
 Hald, F. Smith, 112, New Bond-street. RHA, I
 Hale, M. B. 10, Raby-place, Bath. D, 2
 Hale, Matthew, 19, Princes-street, Hanover-square. SPWC, 5
 Hall, George L. 81, Maida Vale. D, 2
 Hall, S. P. 9, The Avenue, 76, Fulham-road. RA, I
 Hall, W. H. 7, Arundel-gardens, Notting-hill. RA, I
 Halkerston, Charles, West Preston-street, Edinburgh. RSA, I
 Halse, G. 15, Clarendon-road, Notting-hill. RA, I, RSA, 2
 Halse, Miss E. 15, Clarendon-road, Notting-hill. RA, I
 Halswelle, K. 4, Albemarle-street. RA, 3
 Hamilton, James, 16, Picardy-place. RSA, 4
 Hamilton, Thomas Crawford, 33, Bath-street, Glasgow. RSA, 2
 Hanbury, Blanche, 15, Edith-road, Peckham. D, 3
 Hanbury, Miss A. 15, Edith-road, Peckham. RA, I
 Hanhart, Henry A. F. Eton-villas, Haverstock-hill. D, I
 Hanhart, M. Torre-house, Washford, Somersetshire. RA, 2

Hanley, E. 27, Hanley-road, Hornsey-rise. RA, 4
 Hansom and Son, Messrs. J. A. 27, Alfred-place-west, South Kensington. RA, I
 Hardie, Charles M. 10, Picardy-place, Edinburgh. RSA, 5
 Hardwick, J. J. Giggs-hill, Thames Ditton, Surrey. RA, I, RSA, I, D, 3
 Hardy, F. D. 7, Brunswick-gardens, Kensington. RA, 3
 Hardy, H. 3, Grove-end-road, St. John's-wood. RA, I
 Hareux, Ernest, 16, Avenue Trudaine, Paris. RHA, 5
 Harper, Henry A. 42, Grove-end-road, St. John's-wood. D, I
 Harris, G. 2, Oak-villas, Cantwell-road, Shooter's-hill, Woolwich. RA, I
 Harrison, G. L. Roxburgh-park, Harrow. D, I
 Harrison, Miss M. 115, Gloucester-terrace, Hyde-park, W. SPWC, 5
 Hart, S. A. RA, 36, Fitzroy-square. RA, I
 Hart, Thomas, Polbream, Lizard, Helston. D, I
 Harte, Miss M. K. Blandford, Dorset. RA, I
 Hartland, A. Columbia-house, Egremont, Cheshire. RA, 2, RHA, I, D, 2
 Harvey, H. 8A, Jubilee-place, King's-road. RA, I
 Harvey, L. 10, Great Queen-street, Westminster. RA, I
 Haslett, Miss Nellie, Ashington, Sussex. RSA, 2
 Hastie, Miss G. 216, Camberwell-grove. RA, I, RSA, 2, D, I
 Hastings, Kate Carr, Queen Anne's Mansions, St. James's-park. D, I
 Hatherell, W. 4, Limerton-street. RA, I
 Havell, E. 2, Elgin-road, Maida-vale. RA, I
 Havers, Miss A. I, Cathcart-road, South Kensington. RA, 2, D, 2
 Hawkins, J. 5, Walpole-street, Chelsea. RA, I
 Hay, George, RSA, 12, Queen-street, Edinburgh. RSA, 6
 Hay and Henderson, Messrs. (Architects), 17, Hill-street, Edinburgh. RSA, I
 Hayes, C. Briscoe-house, Steele's-road, Haverstock-hill, N.W. RA, 2, RHA, 3, D, I
 Hayes, E. RHA, Briscoe-house, Steele's-road, Haverstock-hill. RA, I, RHA, 4, IPWC, 3
 Hayllar, J. Castle-priory, Wallingford. RA, I, RHA, I, D, I
 Haynes, E. T. St. Mark's-buildings, George-street, Grosvenor-square. RA, 2
 Hayter, J. 5, Pymont-road, Richmond, Surrey. RA, I
 Hayward, G. S. Holly-village, Highgate. RA, I
 Healy, G. P. A. RA, I
 Heath, H. C. Dudley-villa, 33, Grove-end-road, St. John's-wood. RHA, 2
 Heatlie, William, Cloister-cottage, Melrose. RSA, I
 Hedley, Ralph, 11, New Bridge-street, Newcastle. RA, I, RSA, 2
 Helmick, H. care of T. W. Maclean, Esq., 21, Devonshire-street, Portland-place. RA, I, RHA, I
 Hemy, C. N. Myrtle-lodge, North-end, West Kensington. RA, 5
 Henderson, J. 227, Hope-street, Glasgow. RA, 3, RSA, 2
 Henderson, James, 47, Great King-street, Edinburgh. RSA, 2
 Henderson, William, 86, North Frederick-street, Glasgow. RSA, 2
 Henn, Edmund, 10, Winter-street, Rathgar, Ireland. RHA, I
 Hennessy, W. J. 5, Langham-chambers, Portland-place. RA, 2, RHA, I
 Henry, E. L. 76, Newman-street, W.
 Henry, J. L. 110, Westbourne-terrace, Hyde-park. RA, 3, D, 3
 Henry, W. I, Green-street West, Grosvenor-square. RHA, I
 Henshall, J. H. 11, Artesian-road, Bayswater. RA, 2, D, I
 Hensman, W. 16, Blomfield-road, Shepherd's-bush. RA, I

Herbert, J. R. *RA*, Corresponding Member of the Institute of France, The Chimes, West-end-lane, Kilburn. *RA*, 2

Herdman, R. *RSA*, St. Bernard's, Bruntsfield-crescent, Edinburgh. *RA*, 2, *RSA*, 6

Hering, G. E. 45, Grove-end-road, St. John's-wood. *RA*, 1

Herkomer, H. *A*, Dyreham, Bushey, Herts. *RA*, 1, *IPWC*, 1

Heron, James, 16, Picardy-place, Edinburgh. *RSA*, 4

Heseltine, J. P. 109, Strand. *RA*, 1

Hetherington, J. 4, Steele's Studios, Haverstock-hill. *RA*, 1

Hewitt, Miss Sarah, Woodlands-villa, Lillington-road, Lymington. *RSA*, 2

Heydendahl, J. care of J. Rorke, 54, Parliament-street. *RA*, 1

Hicks, G. E. 36, Kensington-park-road, Ladbroke-square. *RA*, 3

Hildebrand, A. care of J. E. Boehm, Esq. *ARA*. The Avenue, 76, Fulham-road. *RA*, 1

Hill, A. 4, Langham-chambers, Portland-place. *RA*, 2

Hill, Miss E. G. 27, Thurston-road, Hampstead. *RA*, 1

Hill, Mrs. D. O. Mayfield-lodge, Newington. *RSA*, 1

Hilliard, L. Cowley-rectory, Uxbridge. *D*, 1

Hillingford, R. Cornwall-lodge, Rowan-road, Hammersmith. *RA*, 1

Hindley, G. C. 8, Eardley-crescent, Earl's-court. *RA*, 4, *D*, 1

Hine, Victoria (*née* Colkett, 3, Villas-on-the-heath, Hampstead. *D*, 1

Hine, W. Egerton, 130, Haverstock-hill. *D*, 2

Hines, F. 13, Fitzroy-street. *RA*, 2, *D*, 1

Hobson, Alice, Arundel-house, The Fosse, Leicester. *D*, 2

Hodder, A. School of Art, Worcester. *RA*, 1

Hodge, Thomas, West View, St. Andrews. *RSA*, 1

Hodges, S. 40, Fitzroy-square. *RA*, 1

Hodgson, J. E. *A*, 5, Hill-road, Abbey-road, St. John's-wood. *RA*, 5

Hoffman, H. W. 2, Munster-road, Fulham. *D*, 1

Hole, William B. *A*, 18, Picardy-place, Edinburgh. *RSA*, 4

Holiday, H. Oak-tree-house, Branch-hill, Hampstead. *RA*, 3

Holl, F. *A*, 4, Camden-square. *RA*, 5

Holl, F. sen. 30, Gloucester-road, Regent's-park. *RA*, 2

Holland, P. S. 9, Clare-terrace, West Brompton. *RA*, 2, *RSA*, 1

Holland, J. 64, Albany-street. *RHA*, 2

Holliday, E. Dean-road, South Croydon. *RA*, 1

Hollingworth, Thomas, 29, Goulbourne-gardens, Upper Westbourne-park. *RHA*, 1

Home, David, 22, Oxford-street, Edinburgh. *RSA*, 2

Hone, Nathaniel, jun. Seafield, Malahide. *RHA*, 2

Honyman, J. 140, Bath-street, Glasgow. *RA*, 1

Hood, G. P. Jacomb, Trafalgar Studios, 8, King's-road, Chelsea. *RA*, 3

Hook, B. Silverbeck, Churt, Farnham. *RA*, 1

Hook, A. J. Silverbeck, Churt, Farnham. *RA*, 1

Hook, J. C. *RA*, Silverbeck, Churt, near Farnham. *RA*, 3, *RSA*, 1

Hooke, R. 24, Clare-street, Dublin. *RHA*, 2

Hope, W. H. 11, Duppes-hill-lane, Croydon, Surrey. *RHA*, 1

Hope, M. 11, Polwarth-terrace, Edinburgh. *RSA*, 2

Hooper, L. I. Bertram-villas, Brownswood-park, Green-lanes, Stoke Newington. *RA*, 1

Hopkins, A. 22, St. Ann's-villas, Notting-hill. *RA*, 1, *SPWC*, 1

Hopkins, W. H. 2, Elgin-road, Maida-vale. *RA*, 1

Hopkins, F. A. 3, Upper Berkeley-street, Portman-square. D, 1
 Horsley, W. C. 1, High-row, Kensington. RA, 3
 Horsley, J. C. RA, Willesley, Staplehurst, and 1, High-row, Kensington.
 RA, 5
 Houston, John A. RSA, 10, Upper Phillimore-place, Kensington. RSA, 2
 Hough, William, 22, Newman-street, Oxford-street. D, 1
 How, S. 52, Upper Bedford-place. RA, 1
 Howard, Marion, 76, West Cromwell-road, South Kensington. D, 1
 Huard, Franz, 3, Lancaster-place, Hill Rise, Richmond. D, 1
 Hubert, C. 64, Albany-street. RHA, 2
 Hughes, A. Wandle-park, Wallington, Surrey. RA, 3
 Hughes, E. 79, Lancaster-road, Notting-hill. RA, 1
 Hughes, E. 16, Coningham-road, Shepherd's-bush. RA, 1
 Hughes, E. R. 43, Beaufort-street, Chelsea. RA, 1
 Hughes, W. 32, Cheyne-row, Chelsea. RA, 1
 Hulk, W. F. 1, Hardwick-place, Harrington-square. RA, 1, D, 1
 Hulme, E. Petersfield-road, Midhurst, Sussex. RA, 1, D, 1
 Hulme, F. W. 8, St. Alban's-road, Kensington. RA, 1
 Hume, E. 22, Park-village-east, Regent's-park. RSA, 1
 Hume, T. O. 22, Park-village-east, Regent's-park. RSA, 1
 Humphrey, G. J. 22, King Henry's-road. RHA, 1
 Hunn, T. H. 13, Pellatt-road, Sutton, Surrey. RA, 1, D, 4
 Hunt, A. Ackland, 10, Somerset-terrace, Carlton-road, Kilburn. D, 1,
 RHA, 1
 Hunt, Holman, 10, The Terrace, Hammersmith, Kensington. SPWC, 1
 Hunt, Thomas, 113, West Regent-street, Glasgow. RSA, 4
 Hunt, A. W. 1, Tor-villas, Campden-hill, Kensington. RA, 2, SPWC, 4
 Hunter, C. 14, Melbury-road, Kensington. RA, 3
 Hunter, G. Sherwood, 209, King-street, Aberdeen. RSA, 5
 Hunter, Mason, 24, Buccleugh-street, Edinburgh. RSA, 2
 Hunter, Norman M. 6, Belford-park, Edinburgh. RSA, 1
 Hutcheson, Walter, 6, Douglas-place, Gresham, Glasgow. RSA, 2
 Hutchison, John, RSA, 3, Thomas-street, Edinburgh. RSA, 4
 Hutchison, R. G. 53, George-street, Edinburgh. RSA, 4

I.

I'Anson, Charles, 38, Howland-street, Fitzroy-square. D, 2
 Imlach, Archibald F. 48, Queen-street, Edinburgh. RSA, 3
 Imschoot, Jules Van, 1, Rue du Convent, Ixelles, Bruxelles. RSA, 1
 Inchbold, T. W. 38, Grosvenor-street. RA, 1
 Ingram, W. R. 1, Lady-grove-villas, Osmaston-road, Derby. RA, 1
 Irvine, Mrs. Anna M. Forbes, Drum-castle, Aberdeenshire. RSA, 1
 Irvine, Janes, 51, York-place, Edinburgh. RSA, 4
 Irving, James, 17, Sutton-place, Edinburgh. RSA, 4

J.

Jack, John, 1, Hermitage-place, Edinburgh. RSA, 2
 Jackson, Miss E. F. Beechwood, Carshalton. RA, 1
 Jackson, Emily F. Beechwood, Carshalton. D, 3
 Jackson, F. H. 23, Howland-street, Fitzroy-square. RA, 2, D, 1

Jackson, S. P. 1, River-terrace, Henley-on-Thames. SPWC, 16
 Jackson, T. G. Devereux-chambers, Devereux-court, Temple. RA, 2, D, 2
 Jacobsen, S. 112, New Bond-street. RHA, I
 James, S. 8, Southwood-terrace, Highgate. D, I
 Jameson, Middleton, 81, Boulevard Mont Parnasse, Paris. RHA, I, RSA, I
 Jamison, Mrs. Arthur, St. Helens, Lancashire. D, I
 Jay, J. J. 12, Redcliffe-road, S.W. D, I
 Jay, W. S. 42, Great Castle-street, Regent-street. RA, 4
 Jenkins, Miss A. 8, Berners-street. RA, 2, D, 2
 Jenkins, Miss B. 8, Berners-street. RA, 2, RHA, I
 Jenkins, Jos. J. 67, Hamilton-terrace, St. John's-wood. SPWC, I
 Jennings, Edward, 58, Granville-park, Blackheath. D, I
 Johnson, Bertha, 22, Norham-gardens, Oxford. D, I
 Johnson, C. 21, Devonshire-street, Portland-place. RA, 4
 Johnson, C. E. Morven-house, Steele's-road, Haverstock-hill. RA, 2
 Johnson, E. K. Sible Hedingham, near Halstead, Essex. SPWC, 3
 Johnson, E. 11, Hugh-street, Eccleston-square. RA, I
 Johnson, H. 13, Lambourn-road, Clapham-common. RA, I
 Johnson, Lieut.-Col. C. R. Junior United Civil Service Club. RHA, I
 Johnston, A. 46, Fitzroy-street. RA, I
 Johnston, H. H. 203, Grove-lane, Camberwell. RA, I, D, I
 Johnstone, G. W. 10, North-street, David-street, Edinburgh. RSA, 5
 Jolly, Fanny C. Oldfield, Bath. D, I, RSA, 2
 Jones, Charles Hethercroft, Balham-hill. RHA, 2
 Jones, Charles Digby, 22, Lynedock-place, Edinburgh. RSA, I
 Jones, E. Burne, The Grange, North-end-road, Fulham.
 Jones, H. B. Hotel des Voyageurs, Pont Aven, Finisterre, France. RA, I
 Jones, T. H. 8, The Temple, Dale-street, Liverpool. RA, 2
 Jones, T. A. PRHA, 9, Upper Mount-street, Dublin. RA, I, RHA, 6
 Jopling, Joseph M. 6, Trafalgar Studios, King's-road, Chelsea. RRS, I
 Jopling, L. (Mrs. J. M.), 6, Trafalgar Studios, King's-road, Chelsea. RA, I
 Josey, R. 25, St. Stephen's-avenue, Shepherd's-bush. RA, I
 Joy, G. W. 16, Pembridge-gardens, Bayswater. RA, 2, RHA, I
 Joy, A. Bruce, 8, The Avenue, 76, Fulham-road, South Kensington. RA, 2
 Julyan, Mary Wakefield, Grosvenor-road, Rathmines. RHA, I
 Junck, F. 32, Grove-road, St. John's-wood. RA, I, D, I

K.

Kavanagh, Joseph M. 101, Great Britain-street, Dublin. RHA, I
 Keene, W. C. 30, Halsey-road, Chelsea. D, 2
 Kelly, Robert G. Glasnevin, Ball's-road, Birkenhead. RHA, I
 Kempe, H. 21, Fitzroy-street, Fitzroy-square. D, I
 Kempe, Miss H. 21, Fitzroy-street, Fitzroy-square. RHA, I
 Kennedy, C. N. 3, John-street, Bedford-row. RA, 3
 Kennedy, E. S. 6, Bedford-gardens, Kensington. RA, I
 Kenyon, Hon. E. F. 16, Hereford-square, South Kensington. RA, I
 Kerr, E. 11, Cabra-terrace, Cabra-road, Dublin. RHA, I
 Kindon, Miss M. E. Hereford-house, Park-hill-rise, Croydon. RA, I
 King, Gunning, 7, Claro-terrace, West Brompton. D, I
 King, H. Camden Studios, Camden-street. RA, 2
 King, Yeend, 38, Alma-square. RA, 2, RHA, I, D, I

Kingdon, W. 3, Clarendon-road, Kensington. RA, I
 Kinloch, George Washington Andrew, Hotel St. Antoine, Antwerp. RSA, 2
 Kinnear, James, 34, Hanover-street, Edinburgh. RSA, 4
 Kinnear and Peddle (Architects), 3, St. Charlotte-street, Edinburgh. RSA, 3
 Kirkwood, Robert, 37, London-street, Edinburgh. RSA, I
 Kitson, S. Rome. RA, I
 Kitton, F. G. 190, Strand. D, I
 Knapping, Helen, Swiss-cottage, Blackheath-park. D, I
 Knight, J. Min-afon, Bettws-y-Coed. RA, 3, D, 2
 Knight, J. W. B. 20, Grafton-street, Fitzroy-square. RA, I, RHA, I
 Knott, Favernor, 32, York-place, Edinburgh. RSA, 4
 Knox, F. Blake, Tivoli-terrace, Kingstown. RHA, I
 Koberwein, Miss R. 182, Holland-road, Kensington. RA, 2, RHA, 2, D, I
 Köppen, Theodor, Munich. RSA, 2
 Kümpel, W. 51, Mortimer-street. RA, I, D, I

L.

La Thangue, H. H. 12, Trafalgar Studios, King's-road, Chelsea. RA, 2, D, I
 Ladell, E. Kenwin-lodge, Torquay. RA, I
 Ladeuil, L. Morel, 22, Regent-street. RA, I
 Laing, J. C. Glasgow. RSA, I
 Laing, William, 6, Gardner's-crescent, Edinburgh. RSA, I
 Lambert, Isabella, 68, Amiens-street, Dublin. RHA, I
 Lambert, Louisa, 68, Amiens-street, Dublin. RHA, I
 Lamont, T. R. 171, Stanhope-street.
 Lancaster, A. D. 5, Sheffield-terrace, Campden-Hill. RA, 2
 Landseer, C. RA, 35, Grove-end-road. RA, 3
 Lane, Mrs. 86, Upper George-street, Kingstown. RHA, I
 Langdale, M. A. Leacroft, Staines. D, I
 Langham, J. 77, Southfield-cottages, Leicester. RA, I
 Langhorne, K. L. 45, Scarsdale-villas, Kensington. RSA, I
 Lanyon, John, I, Alexander-chambers, Lombard-Street, Belfast. RHA, I
 Lasch, Prof. C. 112, Queen's-gate. RA, I
 Lauber, A. 5, Ramsden-road, Balham. RA, I
 L'Aubinière, Mme. de, Percy-cottage, College-road, Haverstock-hill. D, 2,
 RHA, I
 Law, A. M. 176½, Hope-street, Glasgow. RSA, I
 Law, D. 9, Regent's-park-terrace. RA, 4, RHA, 3, RSA, 2, D, 2
 Lawes, C. B. The Studio, Chelsea-bridge-road, Pimlico. RA, I
 Lawlor, J. 233, Stanhope-street. RA, I
 Lawlor, M. 28, Faraday-road, Westbourne-park. RA, I, RHA, I
 Lawrence, L. Wells-street, Oxford-street. RA, I
 Lawrie, Charles, 106, Gilmore-place, Edinburgh. RSA, 2
 Lawson, C. 280A, King's-road, Chelsea. RA, 3
 Lawson, F. W. 11, Queen's-road, Chelsea. RSA, I
 Lawson, G. A. 36, Gloucester-road, Regent's-park. RA, 5, RSA, I
 Le Jeune, H. A. 144, Adelaide-road. RA, 2
 Leader, B. W. The Lodge, Whittington, Worcester. RA, 2
 Ledsam, M. Westbank-cottage, Woodland-road, Norwood. D, I
 Lee, E. C. 15, Bedford-row. RA, 2
 Lee, J. I. Sunnycote, Hampstead-hill-gardens. RA, 4

Lee, S. W. 26, Cavendish-square. RA, 2

Lees, Charles, *RSA*, 19, Scotland-street, Edinburgh. RSA, 2

Lees, Herbert, Aglionbury-street, Carlisle. RHA, 1

Leggett, Alex. 6, Howe Street, Edinburgh. RSA, 2

Legros, A. University College, Gower-street.

Lehmann, R. 1, South-villas, Campden-hill-road. RA, 3

Leighton, E. B. 175, Cornwall-road, Notting-hill. RA, 2

Leighton, Sir F. *PRA*, Corresp. Member of the Institute of France, Member of the Academy of Florence, 2, Holland-park-road, Kensington. RA, 8

Lennie, John, Napier-road, Edinburgh. RSA, 1

Lepage, J. Bastien-, 7 bis, Impasse du Maine, Paris. RA, 2

Leraels, John, 21, Herriot-row, Edinburgh. RSA, 1

Leroux, L. 96, St. Donat's-road, New-cross, Kent. RHA, 1

Leslie, G. D. *RA*, 8, Grove-end-road, St. John's-wood. RA, 2, RSA, 1, D, 1

Leslie, Harry, 176, Alexandra-road, St. John's-wood. D, 1, RSA, 1

Leslie, R. C. 6, Moira-place, Southampton. RA, 1

Lewis, A. J. Moray-lodge, Campden-hill, Kensington. RA, 1

Lewis, C. W. M. Stradie, Llanelly, Carmarthenshire. RA, 3

Lewis, C. J. Cheyne-house, Chelsea. D, 4.

Lewis, L. Pembroke-lodge, 26, Upper-park-road. RA, 1, D, 1

Lewis, Shelton, Henley-on-Thames. D, 2

Leyde, Otto Theodor, *ARSA*, 3, Douglas-crescent, Edinburgh. RSA, 7

Lhullier, V. (Etcher), 19, Compton-street, Brunswick-square. RA, 1

Liebreich, R. 18, Albemarle-street. RA, 1

Lindsay, Violet, Ardington-house, Wantage, Berks. D, 2

Linnell, J. sen. Redhill, Surrey. RA, 2

Linnell, J. T. Redhill, Surrey. RA, 1

Lippincott, W. H. 5, Dorset-street, Baker-street. RHA, 1

Little, James, 44, Cumberland-street, Edinburgh. RSA, 5

Little, Robert, 6, Shandwich-place, Edinburgh. RSA, 5

Livesay, F. Sandrock-spring, Chale, Isle of Wight. RSA, 1

Lloyd, S. 10, Fitzroy-street, Fitzroy-square. RA, 2

Lloyd, T. 9, Duke-street, Portland-place. RA, 1, SPWC, 6

Lockhart, W. E. *RSA*, 9, Chamberlain-road, Edinburgh. RA, 1, RSA, 5, SPWC, 5

Lodder, Captain Charles A. *RN*, 8, Lennox-street, Edinburgh. RSA, 4

Lodder, Charles, jun. 8, Lennox-street, Edinburgh. RSA, 2

Logan, R. F. 4, Picardy-place, Edinburgh. RSA, 4

Logsdail, W. The Close, Lincoln. RA, 2

Lomas, W. 14, Charles-street, Middlesex Hospital. RHA, 2

Long, E. A. 19, Marlborough-road. RA, 4

Long, J. O. 2, Blandford-place, Regent's-park. D, 1

Longman, Eleanor D. 20, Queen's-gate. D, 1.

Longmore, W. S. Churchill, Walthamstow. RA, 2

Longmuir, A. D. Sherborne, Dorset. D, 1, RSA, 2

Loomis, C. 84, Boulevard Rochechouart, Paris. RA, 1

Lorimer, John H. 1, Bruntsfield-crescent, Edinburgh. RA, 1, RSA, 4

Lovell, K. 5, Earl's-court, South Kensington. RSA, 1

Low, Charles, Bridge-street, Hungersford, Berks. D, 1

Lowenstam, L. (Etcher), 9, Titchfield-terrace, Regent's-park. RA, 2

Lowenthal, E. 33, Via Margutta, Rome. RA, 1

Lucas, E. G. H. 87, Church-street, Croydon. RA, 1
 Lucas, George, Essex-villa, The Avenue, Acton. D, 1, RHA, 1
 Lucas, S. 26, Cavendish-square. RA, 5, IPWC, 1
 Ludovici, Albert, 24, Mornington-road, Regent's-park. D, 1
 Ludwig, A. 112, New Bond-street. RHA, 1
 Luker, Mrs. W. 22, Notting-hill-square. RA, 1
 Lumley, Augustus S. 6, William-street, Lowndes-square. RHA, 2
 Lutyens, C. 16, Onslow-square. RA, 1, RHA, 1, RSA, 1
 Luxmoore, A. C. H. 2A, Brondesbury-road, Kilburn. RA, 1, RHA, 2, D, 2
 Lyell, Miss Isabella C. 6, Chalmers-crescent, Edinburgh. RSA, 1
 Lyle, T. Byron, 2, Stirling-street, Cowcadden, Glasgow. RSA, 3
 Lynn, W. H. RHA, Callendar-street, Belfast. RHA, 1
 Lyndon, H. 186, Adelaide-road. RA, 2, RHA, 1

M.

Mabey, C. H. 1, Prince's-street, Storey's-gate. RA, 1
 Macallum, H. 171, Stanhope-street. RA, 2
 Macarthur, A. M. 1, Darnaway-street, Edinburgh. RSA, 1
 Macarthur, Blanche, 30, John street, Bedford-row. RHA, 3, D, 1
 Macarthur, Mary, 30, John-street, Bedford-row. RHA, 1
 Macarthur, Miss Jane S. Darnaway-street, Edinburgh. RSA, 2
 Macartney, C. H. H. 21, Longridge-road, Earl's-court. RA, 1
 Macaulay, Miss K. Bettws-y-Coed, North Wales. RSA, 1
 Macbeth, Harry R. 2, Polworth-terrace, Merchiston, Edinburgh. RSA, 1
 Macbeth, J. 22, St. John's-wood-road. RA, 4
 Macbeth, Norman, ARSA, 2, Polwarth-ter. Merchiston, Edinburgh. RSA, 7
 Macbeth, R. W. 6, The Mall, Park-road, Haverstock-hill. RA, 4, SPWC, 1
 MacCallum, Andrew, The Hendre, Monmouth. RHA, 1
 MacCarthy, H. P. 17, Springfield-villas, Kilburn-priory. RA, 1
 Macculloch, James, 9, Harrington-square. D, 1
 Macdonald, A. M. 22, St. Giles-street, Edinburgh. RSA, 4
 Macdonald, R. A. Primrose-terrace, Slateford-road, Edinburgh. RSA, 1
 Macdougall, N. M. 10, Stourcliff-street, Edgware-road. RA, 1
 Macduff, William Hambleton, Godalming, Surrey. RSA, 1
 Macgregor, Miss J. Elm-tree Studio, 8, Elm-tree-rd. St. John's-wood. RA, 2
 Macgregor, W. Y. 3, Park-street West, Glasgow. RSA, 1
 Mackay, Alexander S. 13, Cornwall-street, Edinburgh. RSA, 4
 Mackay, James M. 16, Waverley-terrace, Edinburgh. RSA, 2
 Mackellar, Duncan, 65, West Regent-street, Glasgow. RSA, 1
 Mackenzie, Alexander, 5, Skene-row, Aberdeen. RSA, 5
 Mackenzie, George, jun, 98, Gilmore-place, Edinburgh. RSA, 1
 Mackenzie, John, 3, St. David's-place, Edinburgh. RSA, 1
 Mackenzie, W. M. 10, N. St. David-street, Edinburgh. RSA, 4
 Mackinnon, Archibald, 114, Berkeley-street, Glasgow. RSA, 1
 Maclare and Aitkin (Architects), Dundee. RSA, 2
 MacLean, T. N. 141, Church-street, Chelsea. RA, 3
 Macleay, Kenneth (the late). RSA, 7
 Macmaster, James, 2, Carey-place, Shawlands, Glasgow. RSA, 1
 Macna' b, P. 14, Coningham Road, Shepherd's-bush. RA, 1, RSA, 1
 Macnee, Sir D., PRSA, 6, Learmouth-terrace, Edinburgh. RA, 2, RSA, 6

Macpherson, Archibald (Architect), 21, St. Andrew's-square, Edinburgh.
RSA, I

Macquoid, P. 6, Redcliffe-street, West Brompton. RA, 2, D, 4

Macquoid, T. R. Stanley-place, Chelsea. D, 5

MacWhirter, J. A. 6, Marlborough-road, St. John's-wood. RA, 4

MacWhirter, Miss A. E. 6, Marlborough-road, St. John's-wood. RA, I

Malcolm, R. 4, Essex-villas, Ravensbourne-park, Catford-bridge. D, 2

Malempré, L. A. 19, Lower Phillimore-place, Kensington. RA, I

Manly, Miss A. 74, Park-road, Haverstock-hill. RA, 2

Mann, Alexander, 177, West Regent-street, Glasgow. RSA, I

Mann, Harrington, Battlefield, Langside, Glasgow. RSA, I

Manning, Eliza F. St. Leonard's-villa, Victoria-road, Surbiton.

Mannix, R. 15, Upper Gloucester-street, Dublin. RHA, 3

Marks, B. S. 40, Fitzroy-square. RA, I

Marks, George, Rose-villa, Maple-road, Penge. D, I

Marks, H. S. RA, 17, Hamilton-terrace, St. John's-wood. RA, 3, RHA,
I, SPWC, 2, D, I

Marquis, J. R. RHA, 9, Henbridge-villas, St. John's-wood. RHA, 2

Marrable, Edith, 42, Ladbrooke-road, Bayswater. D, I

Marsh, A. H. The Studios, 23, Camden-road. SPWC, 4

Marshall, Charles, 72, Park-road, Haverstock-hill. RHA, I

Marshall, H. M. 35, Great Marlborough-street. SPWC, 2, D, 4

Marshall, Mrs. R. 2, Park-place, Leeds. RSA, 3

Marshall, R. A. K. 72, Park-road, Haverstock-hill. RA, 2

Marshall, W. 4, Lamont-road, Chelsea. RA, I, D, I

Marshall, W. C. RA, (Sculptor), 115, Ebury-street, Eaton-square. RA, 3

Martin, H. St. Paul's, Penzance. RA, I

Martin, H. H. 132, Ebury-street, Eaton-square. RA, I

Martin, J. Bruce, 4, Marnion-terrace, Edinburgh. RSA, 2

Martin, Mrs. F. 66, St. George's-square. RA, I

Martineau, Gertrude, 5, Cornwall-residences, Regent's-park. D, 2

Martineau, Miss E. 5, Gordon-street. RA, 2, D, 4

Marvin, P. J. 20, Camden-street. RA, I

Mason, Mary, Clarendon-house, Putney. D, I

Mason, W. H. Parade, Arundel. D, I

Matthes, L. 48, Foley-street, Great Portland-street. RA, I

Maurier, G. Du, New Cross-house, Hampstead-heath. RA, I, RHA, 4

May, A. 32, Camden-grove, Kensington. RA, I

May, James, 6, Hanover-street, Edinburgh. RSA, 4

May, Miss K. 72, Onslow-gardens. RA, 2

May, W. C. 171, Stanhope-street, Regent's-park. RA, I

Mayne, A. J. RHA, Mulberry-hill, Chapelizod. RHA, 4

McBryde, Charles, 7, Hope-street, Edinburgh. RSA, I

McCarthy, J. J. RHA, 183, Great Brunswick-street, Dublin. RHA, 3

McCulloch, G. 6, Tavistock-street, Gordon-square. RA, I

McCurdy and Mitchell, 10, Leinster-street, Dublin. RHA, I

McDonald, John B. RSA, 10, Forth-street, Edinburgh. RSA, 5

McDougal, J. 25, Botanic-road, Wavertree-park, Edge-hill, Liverpool.
RA, I, D, I

McEnvoy, W. Minerva-villa, The Newlands, Peckham-rye. RHA, I

McEwen, Charles, 11, West Regent-street, Glasgow. RSA, 2

McEwen, Robert, 11, West Regent-street, Glasgow. RSA, I

McFadden, Frank, Dyreham, Bushey, Herts. D, I
 McFadden, R. Clovelly-cottage, Avenue-road, Southampton. D, I
 McGeehan, Patrick, Airdrie, N.B. RSA, I
 McGlashan, Alex. 147, West Regent-street, Glasgow. RSA, 3
 McGregor, R. 33, Dundas-street, Edinburgh. RA, I, RSA, 4
 McGuinness, Bingham, 54, Goldsmith-street, Dublin. RHA, 4
 McHardy, Miss Elizabeth A. 102, Lauriston-place, Edinburgh. RSA, I
 McIlwaine, J. B. S. Stanford-house, Foxrock, Dublin. RHA, I
 McIntyre, J. W. 2, Market-place, Sheffield. RHA, I
 McIntyre, James, 18, Wyatt-road, Marsfield-road. RHA, I
 McIntyre, R. F. 18, Wyatt-road, Marsfield-road, Kentish-town. RHA, 2
 McKay, William D. *ARSA*, 20, Picardy-place, Edinburgh. RSA, 4
 McKean, L. 22, Willowbank-crescent, Glasgow. RSA, I
 McLachlan, T. H. Woodside, Weybridge, Surrey. RA, 2
 McLean, James, 94, Dundas-street, Glasgow. RSA, I
 McLeish, John, 18, Spittal-street, Edinburgh. RSA, I
 McMeekan, John, 12, Walworth-terrace, Glasgow. RSA, I
 McMillan, Hamilton, James-street, Helensburgh. RSA, 2
 McTaggart, William, *RSA*, 13, Hope-street, Edinburgh. RSA, 7
 Mead, Miss M. P. 8, Hornton-street, Kensington. D, I
 Meadowes, J. E., Gainsborough-house, Aldine-street, Shepherd's-bush-green. RHA, I
 Mearns, L. 105, Charlotte-street, Fitzroy-square. RA, I
 Measham, H. 94, Lancaster-avenue, Manchester. RA, I, D, I
 Medlycott, H. T. Milborne-port, Somerset. D, I
 Mein, Thomas, 7, Rochville-place, Edinburgh. RSA 2
 Melka, Herr Vincent, at 83, Ranelagh-road, Dublin. RHA, 4
 Melville, Arthur, 16, Picardy-place, Edinburgh. RSA, 3
 Merrick, Emily M. 182, Holland-road, Kensington. RHA, 2
 Merritt, Mrs. A. Lea, 95, Cheyne-walk, Chelsea. RA, 3
 Mesdag, H. W. care of Messrs. Pilgeram and Lefèvre, 1, King-street, St. James's-square. RA, I
 Meyer, Constance, 8, Church-buildings, Clapham-common. D, I
 Meyer, F. W. care of W. H. Biggs and Co. 7, Maddox-street. RA, I
 Meyerheim, Robert, 154, Alexander-road, St. John's-wood. RSA, I
 Meyerhelm, R. Henfield-cottage, Cookham Dean, Maidenhead. RA, I, D, 2
 Michie, James C. 16, Picardy-place, Edinburgh. RSA, 3
 Michie, John D. 8, St. Peter's-place, Viewforth. RSA, 4
 Miles, F. 13, Salisbury-street, Strand. RA, I
 Millais, J. E. *RA*, 2, Palace-gate, South Kensington. RA, 4, IPWC
 Millar, J. Hutcheson, Bothwell-road, Hamilton. RSA, I
 Millard, W. RHA, 2
 Miller, P. H. 67, Torrington-square. RA, 2
 Miller, W. E. 54, Devonshire-street, Portland place. RA, 3
 Miller, William, *HRSA*, Millerfield-house, Hope-park, Edinburgh. RSA, 2
 Miller, William, Auburn-cottage, Pollok-shields. RSA, 2
 Millet, F. D. 5, Langham-chambers, Portland-place. RA, 2
 Mills, S. F. 27, Marylebone-road. D, 3
 Mills, Walter C. 3, Clonliffe-terrace, E. Clonliffe-road, Dublin. RHA, 2
 Milne, Ada E. care of W. O. Milne, Esq. 39, Great Marlborough-st. D, 2
 Milne, Joseph, 7, Caledonian-road, Edinburgh. RSA, 3
 Milward, Mary, The Holt, Farnham, Surrey. D, I

Miralles, —, 14, Avenue Trudaine, Paris. RHA, I

Mirylees, M. W. 136, Gilmore-place, Edinburgh. RSA, I

Mitchell, C. W. 32, Campden-grove, Kensington. RA, I

Mitchell, John, 10, Gladstone-place, Queen's-cross, Aberdeen. RSA, 3

Mitchell, Mrs. J. B. 90, Chancery-lane. RA, 2

Moffat, J. Fred. 6, Shandwick Place, Edinburgh. RSA, 4

Mogford, J. 17, Park-road, Haverstock-hill. RA, I, IPWC, 4

Mohr, J. M. Railway-cottage, Chelsea-station. RA, I

Moira, E. Southill-road, Camden-park, Chislehurst. RA, 6

Mole, J. H. 7, Guildford-place, Russell-square. RA, I, IPWC, 16

Mols, R. 25, Boulevard de Clichy, Paris, and 6, Cross-st. Finsbury. RA, I

Mongin, A. care of V. Lhuillier, 19, Compton-st. Brunswick-square. RA, I

Montagu, Irving, Hogarth Studios, Charlotte-street, Fitzroy-square. D, I

Montalba, Miss C. 20, Stanley-crescent. RA, I, SPWC, 8, D, 2

Montalba, Miss H. 20, Stanley-crescent. RA, I

Montford, H. 5, Ingrave-street, Falcon-road. RA, I

Moore, A. Harvey, 6, Castelnau-cottage, Barnes, Surrey. RA, I

Moore, A. I, Holland-lane, Kensington. RA, I

Moore, Barlow, I, Serjeant's-inn, Chancery-lane. RSA, I

Moore, Henry, 4, Sheffield-terrace, Kensington. RA, 3, SPWC, 6, D, 3

Moore, J. C. 4, Grove-road. RA, I, D, 5

Moore, James, *MD, HRHA*, 7, Chichester-street, Belfast. RHA, 5, RSA, I

Moore, Miss M. 102, Regent's-park-road. RA, I

Moore, Miss J. 21, Thayer-street, Manchester-square. RA, 3, D, 2

Moore, William, 24, Burton-lane, York. D, I

Moran, Henry, 13, Stephen's-green North, Dublin. RHA, I

Moran, T. New York, U.S.A. RA, I

Morell, D. 5, Heathfield-gardens, Hampstead. RA, I

Moreland, J. S. 21, Tweed-street, Shiel-park, Liverpool. D, I

Morgan, F. I, Cathcart-road, South Kensington. RA, I

Morgan, G. 150, Finborough-road, West Brompton. RA, I

Morgan, J. 2, Wellington-place, Guildford. RA, I

Morgan, W. J. 150, Finborough-road, West Brompton, RA, I, D, 2

Morley, Robert, 8, Upper-park-road, Haverstock-hill. D, I

Morris, Oliver, 167, Elsley-road, Lavender-hill. D, I

Morris, P. R. A, Aber-house, 30, St. John's-wood-road, RA, I

Morris, W. B. 3, The Mall, Haverstock-hill. RA, I

Morrish, W. S. Chagford, Devon. D, I

Morrison, Alexander, Assembly-rooms, Elgin. RSA, I

Morrison, W. M. 8, Charleville-road, Rathimines. RHA, I

Mortlock, Miss E. 74, Thistle-grove, South Kensington. RA, I

Morton, George, School of Art, Kensington. D, I

Moscheles, F. Cadogan-gardens, Sloane-street. RA, I

Moseley, R. S. 49, Bridge-avenue, Hammersmith. RA, I

Mossman, J. 21, Elm-bank-crescent, Glasgow. RA, 4, RSA, 2

Mottram, C. S. 4, Flora-terrace, Albion-road, Stoke Newington. D, I

Moultray, J. Douglas, 130, George-street, Edinburgh. RSA, I

Muckley, W. J. Royal Institution, Manchester. RA, I

Muir, David, 161, West Fountainbridge, Edinburgh. RSA, I

Muir, Miss A. Arran-house, 7, Highbury-quadrant. RA, I

Muller, R. A. Kensington-villa, 11, Notting-hill-terrace. RA, I

Mullins, E. R. 12, Montague-street, Russell-square. RA, 2, D, I

Munger, G. 6, William-street, Lowndes-square. RA, 3
 Munn, G. F. Verulam-club, 54, St. James's-street. RA, 1, RHA, 2
 Munro, Mrs. Campbell, 27, Eaton-place. RSA, 1
 Munro, James (Architect), Forfar. RSA, 1
 Munro, Robert, 1, Bright-place, Paisley-road, Glasgow. RSA, 2
 Munro, Thomas, 1, Bright-place, Paisley-road, Glasgow. RSA, 2
 Munthe, L. 26, Maida-vale, W. RA, 1, RHA, 1
 Murphy, J. Ross, 10, Ellis's-quay, Dublin. RHA, 1
 Murray, F. 29, Queen-square, Bloomsbury. RA, 1
 Murray, D. 4, West Regent-street, Glasgow. RA, 2, RSA 5
 Murry, Eben. H. 3, Comely-green-place, Edinburgh. RSA, 4
 Mushet, John Macfarlane, Texas, U.S. RA, 1
 Musin, A. 114, Rue de la Limite, Brussels. RHA, 2
 Musin, F. 114, Rue de la Limite, Brussels. RHA, 1

N.

Naftel, Paul J. 4, St. Stephen's-square, Westbourne-park. SPWC, 11
 Naftel, Maud, 4, St. Stephen's-square. D, 1
 Naftel, Mrs. Paul, 4, St. Stephen's-square. D, 1
 Nagely, H. care of C. John-on, Esq. 21, Devonshire-street. RA, 1
 Naish, J. G. Runnacleave, Ilfracombe. RA, 2
 Nairn, James M. 248, West George-street, Glasgow. RSA, 1
 Napier, Robert, 139, Bellfield-street, Dennistown, Glasgow. RSA, 1
 Nash, J. (the late), 17, Woodstock-road, Bedford-park, Turnham-green, RA, 1, SPWC, 2
 Nattress, G. 31, Great James-street, Bedford-row. RA, 4
 Naughten, Elizabeth, 25, Fitzroy-square. D, 1
 Nesbitt, John, 24, George street, Edinburgh. RSA, 5
 Nettleship, J. T. 233, Stanhope-street. RA, 2
 Neve, W. W. 5, Bloomsbury-square. RA, 1
 Nevill, R. Godalming. RA, 1
 Newcome, F. C. 67, West Derby-road, Liverpool. RA, 3
 Newman, H. R. 1, Piazza de Rossi, Florence. RA 1
 Newman, P. H. 5, Anthill-square. RA, 3
 Newton, Alfred P. 44, Maddox-street, Regent-street. SPWC, 4
 Newton, H. R. 202, Great Brunswick-street, Dublin. RHA, 2
 Nichol, E. 93, Camden-street, Camden-town. RA, 1
 Nichol, George Smith, 3, East London-street, Edinburgh. RSA, 1
 Nicholl, Andrew, RHA, 4, Meadow-road, Lambeth. RHA, 2
 Nicholl, S. J. 1, Caversham-road. RA, 1
 Nicholls, C. W. RHA, Tudor-lodge, Albert-street, Regent's-park. RHA, 1
 Nichols, Miss C. M. Surrey-street, Norwich. RA, 3
 Nicol, E. A. 24, Dawson-place, Bayswater. RA, 1, RSA, 3
 Nicol, J. W. 3, Edwardes-place, Kensington. RA, 1
 Nightingale, F. C. 11, Southwick-street. D, 4
 Nightingale, L. C. 4, Lansdowne-road North, South Lambeth. D, 1
 Nisbet, Pollok S. 15, George-street, Edinburgh. RSA, 5
 Nobb, Robert, 38, Abbey-hill, Edinburgh. RSA, 4
 Noble, J. Campbell, 5, Picardy-place, Edinburgh. RSA, 5
 Noble, J. S. 17A, Radnor-place, Hyde-park. RA, 3
 Norman, Caroline H. Ker-street, Devonport. D, 1

Norman, Parsons, Lowestoft, Suffolk. RHA, 1
 Norman, Philip, 70, Brompton-road. D, 2
 North, J. W. 119, Charlotte-street, Fitzroy-square. SPWC, 1
 Nottidge, Miss C. Streatham. RA, 2
 Nowlan, Frank, 17, Soho-square. RHA, 2

O.

Oakes, J. W. A, Leam-house, Addison-road, Kensington. RA, 4
 O'Connor, J. 28, Abercorn-place, St. John's-wood. RA, 1, RHA, 1, D, 1
 O'Kelly, A. C. 223, Stanhope-street, Hampstead-road. RA, 1
 Oliver, W. 10, Greville-place, St. John's-wood. RA, 1
 O'Malley, James, Cross-street, Galway. RHA, 2
 O'Meara, Frank, Dublin-street, Carlow. RHA, 1
 O'Neil, H. A, 7, Victoria-street, Kensington. RA, 2, RHA, 2
 O'Neill, G. B. 16, Young-street, Kensington. RA, 2
 O'Neill, H. 109, Lower Gardiner-street, Dublin. RHA, 1
 O'Neill, John, and Alfred Vicars, 65, Upper Arthur-street, Belfast. RHA, 1
 Orchardson, W. Q. RA, Kent-villas, 1, Lansdowne-road, Notting-hill.
 RA, 1, RSA, 2
 O'Reilly, Patrick J. 7, North Earl-street, Dublin. RHA, 1
 Ormsby, V. 4, Hill-road, Abbey-road, St. John's-wood. RA, 1, RHA, 1
 Osborn, E. M. 10A, Cunningham-place, N.W. D, 1
 Osborne, F. W. 5, Castlewood-avenue, Rathmines. RHA, 1
 Osborne, William, RHA, 5, Castlewood-avenue, Rathmines. RHA, 2
 Oscroft, S. W. 27, Chaucer-street, Nottingham. D, 2
 Ossani, A. 121, Sloane-street. RA, 1
 Oswald, John H. 28, London-street, Edinburgh. RSA, 2
 Ouless, W. W. A, 43, Bloomsbury-square. RA, 6
 Ower, Charles (Architect), 32, Bank-street, Dundee. RSA, 1

P.

Page, Henry, 17, Howland-street, Fitzroy-square. D, 1
 Page, H. M. 17A, Radnor-place, Hyde-park. RA, 1
 Paget, H. M. 17, Fitzroy-street. RA, 1, D, 1
 Paget, S. 19, Lloyd-square. RA, 2
 Pagot, Elise, Woodridings, Pinner, Middlesex. RHA, 1
 Palmer, Samuel, Furzehill-house, Meadvale, Red-hill, Surrey. SPWC, 2
 Palmer, S. 2, Hillmarten road, Camden-road. RA, 1
 Palmer, W. J. 33, Essex-street, Strand. RA, 1
 Parish, Eleanor, Carlton-villa, Barclay-road, Fulham. RHA, 1
 Park, George H. Albert-gallery, Edinburgh. RSA, 4
 Parker, J. 37, Grove-road, St. John's-wood. SPWC, 3
 Parkes, W. Theodore, 91, Harcourt-street, Dublin. RHA, 1
 Parsons, A. 54, Bedford-gardens, Kensington. RA, 5, D, 4
 Parsons, Miss L. M. North-end, Frome, Somersetshire. RA, 1
 Parton, E. 8, Elm-tree-road, St. John's-wood. RA, 3
 Paterson, Caroline, 5, Squire's-mount, Hampstead. D, 3
 Paterson, George M. 1, Broughton-place, Edinburgh. RSA, 2
 Paterson, James, 4, St. John's-terrace, Hillhead, Glasgow. RSA, 1

Paterson, John Ford, 18, Picardy-place, Edinburgh. RSA, 4
 Paterson, J. 12, Rue Jacob, Paris. RA, I
 Paterson, Mrs. Birthwood, Biggar. RSA, I
 Paterson, R. and Son, 10, Hanover-street, Edinburgh. RSA, I
 Patmore, Miss B. The Mansions, Hastings. RA, 2
 Paton, Sir Noel, RSA, Limner to Her Majesty for Scotland, 33, George-square, Edinburgh. RSA, I
 Paton, Waller H. RSA, 14, George-square, Edinburgh. RHA, I, D, I, RSA, 7
 Patrick, Elizabeth, 15, Rose-street, Garnet-hill, Glasgow. RSA, I
 Patrick, John, Wemyssfield, Kirkaldy. RSA, 2
 Pavay, E. 10, Fitzroy-street, Fitzroy-square. RA, I
 Pavay, P. 98, Charlotte-street, Fitzroy-square. RA, I
 Peacock, J. P. 58, Portland-road, Notting-hill. RHA, I
 Pearce, S. 54, Queen Anne-street, Cavendish-square. RA, I
 Pearce, S. Tring, 57, Scarsdale-villas, Kensington. D, I
 Pearsall, W. Booth, 13, Upper Merrion-street, Dublin. RHA, I
 Pedder, J. 29, Cropper-street, Newington, Liverpool. RA, I, D, 2
 Peddie, B. S. 15, Rutland-street, Edinburgh. RSA, I
 Peddie, John More Dick, 33, Buckingham-terrace, Edinburgh. RSA, I
 Peel, J. Arden Lea, The Drive, Walthamstow. RA, I, RHA, 2
 Pellegrini, Carlo, 8, George-street, Hanover-square.
 Penstone, E. 6, Regent-Street, Fulham-road. D, I
 Percy, S. R. Bickley-lodge, Redhill. RA, I
 Percy, W. 13, South King-street, Manchester. RA, I
 Perigal, Arthur, RSA, 7, Oxford-terrace, Edinburgh. RSA, 7
 Perkins, C. P. 17, Park-crescent, Stockwell. RA, I
 Perry, J. T. 9, John-street, Adelphi. RA, I
 Perugini, C. E. 141, Warwick-street, Eccleston-square. RA, I
 Perugini, Kate (Mrs. C. E.), 141, Warwick-street, Eccleston-square. RA, I
 Petrie, John, 56, India-street, Edinburgh. RSA, 3
 Pettafor, Charles, Elsie-bank, Eltham. D, I
 Pettie, J. RA, 21, St. John's-wood-road. RA, 4, RSA, 3
 Philip, Miss C. B. Martin-villa, King's-road, Chelsea. RA, 4
 Philipotteaux, F. 83, Rue Notre Dame des Champs, Paris. RA, I
 Phillips, A. Pembroke-lodge, Macaulay-road, Clapham-common. RA, 1
 Phillips, J. J. 40, Granville-terrace, Belfast. RHA, I
 Phillips, L. B. 41, Warwick-road, Maida-vale. RA, 2
 Phillott, Miss Constance, 259, Stanhope-street, N.W. RSA, I, RA, I, D, 2
 Pickering, E. 49, Bryanston-square.
 Pickering, J. L. St. Alban's-lodge, Tunbridge-wells. RA, 3
 Piercy, F. 12, Pall-mall-east. RA, I
 Pieron, H. 112, New Bond-street. RHA, 2
 Pilleau, H. 72, Bedford-gardens, Campden-hill. D, 4
 Pilsbury, Miss E. Knighton-park-road, Leicester. RA, I
 Pilsbury, W. Knighton-park-road, Leicester. RA, 4, D, 5
 Pinker, H. R. 15, Hammersmith-road, Kensington. RA, I
 Player, F. da Ponte, 4, Langham-chambers, Portland-place. RHA, 2
 Pocock, L. L. Rome; and care of Mr. A. J. Spencer, 73, Harrow-road, Edgware-road. RA, 2, RHA, I, D, I
 Poingdestre, C. H. 47, Colomberie, Jersey. RA, I, RHA, I
 Poncy, A. V. Shirley-villa, Balham, Surrey. RA, 2

Poole, P. F. *RA*, (the late), Uplands, Greenhill, Hampstead. *RA*, 2, *IPWC*, 2
 Pope, G. Chatham-house, High-road, Knightsbridge. *RA*, 2
 Porteous, William, 5, Kerr-street, Stockbridge. *RSA*, 5
 Pott, L. J. 9, Marlboro'-place, St. John's-wood. *RA*, 3
 Poynter, E. J. *RA*, 28, Albert-gate. *RA*, 2, *D*, I
 Powell, A. 16, Acacia-road, St. John's-wood. *RA*, 2, *RHA*, 1
 Powell, F. Tor Aluinn, Dunoon, Argyllshire. *SPWC*, 2
 Pratt, A. E. Marley, Shottermill, Haslemere. *RA*, I
 Pratt, J. B. Lonsdale-house, Dartmouth-park-avenue. *RA*, 2
 Pratt, William, 112, Bath-street, Glasgow. *RSA*, 3
 Pringle, Graham, 14, Charles-street, Middlesex Hospital. *RHA*, I
 Prinsep, V. C. *A*, 1, Holland-park-road, Addison-road, Kensington. *RA*, 3
 Priolo, P. 64, Stockwell-park-road. *RA*, I
 Prithie, E. *ARHA*, 52, Rue Montoyer, Brussels. *RHA*, 3
 Proctor, John, 73, Wiltshire-road, Brixton. *RSA*, I
 Profaze, Mrs. 16, Gaisford-street, Kentish-town. *RHA*, I
 Proudfoot, William, Parkhead, Burgh Muir, Perth. *RSA*, 5
 Provan, Elizabeth G. 23, Lynedock-street, Glasgow. *RSA*, 3
 Pugin, Ashlin, and Pugin, Messrs. 111, Victoria-street, Westminster. *RA*, I
 Pugin, P. P. 111, Victoria-street, Westminster. *RA*, I, *D*, I
 Purchas, T. J. 13, Lea-park-road, Guildford. *RA*, I
 Purser, Sarah H. 19, Wellington-road, Dublin. *RHA*, 2
 Pyne, T. 82, Brecknock-road, Cañden-road. *RA*, I, *RHA*, I, *D*, I

Q.

Quinton, A. R. 10, Bolt-court, Fleet-street. *RA*, I

R.

Radcliffe, R. W. Felday, near Dorking. *RA*, 2, *D*, 3
 Rae, Mary, 32, Phillimore-gardens. *D*, I
 Raemackers, J. A. 22, Bloomfield-terrace, Pimlico. *RA*, 3
 Radford, Edward, 19, Percy-road, Shepherd's-bush. *SPWC*, 4
 Raggi, M. 31, Devonshire-street, Portland-place. *RA*, I
 Ragon, A. 25, Upper Westbourne-terrace. *RA*, I, *D*, I
 Rainey, W. 10, Bolt-court, Fleet-street. *RA*, I
 Ralli, F. J. 25, Bedford-street, Strand. *RA*, I
 Ramsay, Allan, 21, Kincaidine-street, Dundee. *RSA*, I
 Randle, Florence, 20, Union-street, Plymouth. *D*, I
 Rathjens, W. Claremont-villa, Heaton-road, Withington. *RA*, I
 Rattray, John, 45, Cumberland-street, Edinburgh. *RSA*, 2
 Rattray, Wellwood, 79, West Regent-street, Glasgow. *RSA*, 2
 Ravet, J. 114, Rue de la Limite, Brussels. *RHA*, I
 Ravel, J. 74, Rue de Lisbonne, Paris. *RA*, I
 Rayner, Louise, Ash-grove, Chester. *D*, 2
 Read, Samuel, Parkside, Bromley, Kent. *SPWC*, 3
 Reddie, A. W. L. 125, Portsdown-road, Maida-vale. *RA*, I
 Reeves, Miss M. Tramore Douglas, Cork. *RHA*, I
 Redgrave, G. R. Sunnyside, Muswell-hill. *RA*, I
 Redgrave, Miss E. 18, Hyde-park-gate-south, Kensington. *RA*, I, *D*, I

Redgrave, Miss F. 18, Hyde-park-gate-south, Kensington. RA, 1
 Redgrave, R. RA, 18, Hyde-park-gate-south, Kensington-gore. RA, 2
 Reid, Archibald D. 131, King-street, Aberdeen. RSA, 4
 Reid, E. M. 3, Fenchurch-buildings. RA, 1, D, 1
 Reid, G. RSA, St. Luke's, Kepplestone, Aberdeen. RA, 3, RSA, 5
 Reid, George, 2, Glen-street, Edinburgh. RSA, 2
 Reid, John, 10, Nicolson-street, Edinburgh. RSA, 1
 Reid, John J. 21, Broughton-place, Edinburgh. RSA, 2
 Reid, John R. 5, Picardy-place, Edinburgh. RSA, 5
 Reid, J. R. Ashington, Pulborough, Sussex. RA, 3
 Reid, Miss Flora M. M. 13, Parkside-street, Edinburgh. RSA, 3
 Reid, Samuel, St. Luke's, Aberdeen. RSA, 2
 Reid, Robert P. Gillsland-road, Merchiston, Edinburgh. RSA, 5
 Renton, Lissie, 79, Newman-street, Oxford-street. RHA, 1
 Rew, C. H. 5, Westminster-chambers, Victoria-street, Westminster. RA, 1
 Reynolds, W. Bush-hill-park, Enfield. RA, 1
 Rhind, Alex. 1, Rosehill-place, Edinburgh. RSA, 2
 Rhind, J. S. 1, Rosehill-place, Edinburgh. RSA, 2
 Richards, W. T. Philadelphia, care of Messrs. Brazenor and Cooper, 5,
 Albert-terrace, Notting-hill-gate. RA, 2, D, 2
 Richardson, C. 56, Bedford-gardens, Kensington. RA, 1, D, 2
 Richardson, J. J. 12, Porchester-terrace, Bayswater. RA, 2, D, 2
 Richardson, T. M. 12, Porchester-terrace. SPWC, 6
 Ricketon, L. 39, Pembroke-square, Kensington. RA, 2
 Richmond, G. RA, 30, York-street, Portman-square. RA, 4
 Rigby, Cuthbert, High Duddon, Broughton-in-Furness, Lancashire. SPWC, 6
 Rigby, Harriette, Monk Coniston, Ambleside. D, 1
 Rischgitz, E. 12, Wellington-square, Chelsea. D, 1
 Rivers, L. 3, Terrett's-place, Islington. RA, 1
 Riviere, Annette, 4, Wellington-mansions, North-bank. D, 1
 Riviere, B. A. Elvedon-lodge, 5, Marlborough-road, St. John's-wood. RA, 3
 Riviere, H. P. 26, St. John's-wood-road. SPWC, 7
 Robertson, Charles Kay, 6, Sandwich-place, Edinburgh. RSA, 5
 Robertson, C. Walton-on-Thames. RA, 2, D, 1
 Robertson, David (Architect), 12, Queen-street, Edinburgh. RSA, 3
 Robertson, H. R. 1, Steele's Studios, Haverstock-hill. RA, 2, RHA, 1
 Robertson, J. Forbes, 25, Charlotte-street, Bedford-square. RA, 1
 Robins, Mrs. A. 62, Springfield-road, St. John's-wood. RA, 1
 Robinson, John L. 198, Great Brunswick-street, Dublin. RHA, 3
 Robinson, J. 2, Middle Scotland-yard. RA, 1
 Robinson, Miss G. Lavant, Chichester. RA, 1
 Robinson, C. F. 1, Lincoln's-inn-fields. RA, 1
 Robinson, A. Belmont-cottage, Bishop's Waltham. RA, 1
 Robinson, Miss A. L. 5, Denmark-road, Greenbeys, Manchester. RA, 1
 Robson, E. R. 41, Parliament-street, Westminster. RA, 1
 Roche, M. 5, St. Augustine's-road, Camden-square. RA, 2
 Roche, W. 5, St. Augustine's-road, Camden-square. RA, 2
 Roden, W. T. Lyntonville, West Dulwich. RA, 1
 Roegels, F. Barmen. RA, 1
 Roffe, A. J. 18, Grisback-road, Upper Holloway. RA, 1
 Roffian, F. Ixelles, Brussels. RHA, 2
 Rogers, J. E. ARHA, 2, Elgin-road, Maida-vale. RHA, 4, D, 1

Rohl, Madame Frieda, 77, West Cumberland-street, Glasgow. RHA, I
 Ronner, Madame H. 51, Chaussée de Fleurgart, Brussels. RSA, 2, RHA, I
 Ronner, Miss H. A. 51, Chaussée de Fleurgart, Brussels. RSA, I
 Rongirr, Jeanne, 16, Avenue Trudaine, Paris. RHA, 2
 Roques, Casimir, 16, George-street, Edinburgh. RSA, 3
 Roscoe, S. G. W. 2, Leighton-grove, Kentish-town. D, 2
 Rose, R. W. 23, Gaisford-street. A, I
 Cooke, T. M. 7, Queen Anne's-gardens, Bedford-park. RA, 6
 Roshell, M. care of W. H. Biggs, 7, Maddox-street, Regent-street. RHA, I
 Ross, J. 82, Gower-street. RHA, 2
 Ross, J. Thorburn, 78, Queen-street, Edinburgh. RSA, 3
 Ross, Mrs. 3, Great King-street, Edinburgh. RSA, I
 Ross, Miss Catherine Henderson, 11, Parkside-street, Edinburgh. RSA, I
 Ross, Miss Christina P. 78, Queen-street, Edinburgh. RSA, 5
 Ross, R. 78, Queen-street, Edinburgh. RA, I, RSA, 5
 Rossi, A. M. 29, Coningham-road, Shepherd's-bush. RA, 2
 Rossetti, Dante Gabriel, 16, Cheyne-walk, Chelsea.
 Roxburgh, Ebenezer, 6, Elm-row, Edinburgh. RSA, 2
 Ruddock, S. 5, West-street, Pimlico. RA, 2
 Rumble, F. Telford-house, Balham. D, I
 Russell, C. 5, Duggan-place, Rathmines. RHA, 2
 Russell, John, 90, George-street, Edinburgh. RSA, I
 Russell, Robert, 7, Panmure-place, Edinburgh. RSA, I
 Rutter, E. Hogarth Studios, Charlotte-street. D, 2

S.

Sacheverell, Coke A. 5, The Mall, Park-road, Haverstock-hill. D, I
 Saddler, J. 6, Southampton-street, Fitzroy-square. RA, I
 Sadler, G. 3, St. John's-wood Studios, Queen's-terrace. D, I
 Sadler, Kate, Parkfield, Horsham. D, 3
 Sadler, W. D. 34, Finchley-road. RA, I
 Sampson, J. H. 26, Howland-street, Fitzroy-square. RA, I
 Samwork, Jane, The Brooklands, Hastings. D, I
 Sandercock, H. Ardmore, Northam, Bideford, Devon. RA, I
 Sanderson, Robert, 6, Forest-road, Edinburgh. RSA, 4
 Sandys, F. 1, Spencer-street, Victoria-street. RA, I
 Sant, J. RA, Principal Painter in Ordinary to Her Majesty, 43, Lancaster-gate, Hyde-park. RA, 7
 Satur, Edmond de, 1, Alexandra-villas, St. John's-road, Highgate-road. D, I
 Saul, G. H. 15, Via la Marmora, Florence. RA, I
 Saurfelt, F. 112, New Bond-street. RHA, I
 Scappa, E. C. 17, Nassau-street. D, 2
 Scappa, G. A. 2, Middle Scotland Yard. D, I
 Schaevels, Hendrick, 112, New Bond-street. RHA, I
 Schaevels, L. 112, New Bond-street. RHA, I
 Schäfer, H. T. 62, Park-road, Haverstock-hill. RA, 3
 Schampheler, E. de, 22, Rue Godcharle, Brussels. RHA, 2
 Scheurenberg, T. Düsseldorf, care of G. E. Sadler, Esq. 3, St. John's-wood Studios, Queen's-terrace. RA, I
 Schmalz, H. 22, Newman-street, Oxford-street. RA, 2
 Schmitt, G. 291, Regent-street. RA, I

Schmidt, William, Ottersberg, Bremen. RSA, 2
 Scholderer, O. 121, Sloane-street, RA, 2
 Schoonjans, A. 9, Haverstock-hill. RA, 1
 Schots, L. 178, Buckingham-palace-road. RA, I
 Schill, Adrian, 16, Avenue Trudaine, Paris. RHA, 1
 Schloesser, C. 1, Langham-chambers, Portland-place. RA, 1
 Scifoni, A. 14 and 16, Great Portland-street. RA, 1
 Scotland, John Thomas, Banff. RSA, 1
 Scott, Alexander, 30, Gloucester-road, Peckham. D, 1
 Scott, Arthur, 24, George-street, Edinburgh. RSA, 1
 Scott, G. G. 31, Spring-gardens. RA, 3
 Scott, James V. 15, Dublin-street, Edinburgh. RSA, 3
 Scott, J. 60, Park-road, Haverstock-hill. RA, 1, RHA, 1, D, 1
 Scott, J. Douglas, 24, George-street, Edinburgh. RSA, 5
 Scott, J. V. 17, Nassau-street, Dublin D, 2
 Scott, J. O. 1, Spring-gardens. RA, I
 Scott, Miss K, 1, Manor-park-terrace, Streatham. RA, D, 2
 Scott, Thomas, jun. 19, High-street, Selkirk. RSA, 2
 Scott, William, 19A, Southampton-street, Fitzroy-square. RA, 1
 Sealey, A. C. 14, Queen's-road, Bayswater. RA, I
 Sedding, J. D. 18, Charlotte-street, Bedford-square. RA, 1
 Severn, Arthur, Herne-hill. D, 4
 Severn, Walter, 9, Earl's Court-square. D, 2
 Seymour, Robert G. Clevedon, Terenure-road, Dublin. RHA, 2
 Sharland, Miss L. A. The Avenue, Fulham-road. RHA, 2
 Sharpe, Miss M. 7, Thurloe-square. RA, I
 Shaw, R. N. RA, Ellerdale-road, Hampstead, and 29, Bloomsbury-square, RA, I
 Shaw, W. 3, Colaba-terrace, Salcombe, S. Devon. RA, I
 Sheffield, G. Wilmslow, near Manchester. D, I
 Shellshear, A. J. 28, Blomfield-road, Maida-hill. RA, I
 Shelly, Arthur, 23, Woodland-terrace, Plymouth.
 Sherborn, C. W. 2, Sussex-road, King's-road, Chelsea. RA, 2
 Sheriff, T. V. 30, Hungerford-road. RHA, I
 Sherrin, J. 3, Codrington-villas, Ramsgate. RA, 2, IPWC, 4
 Shields, Frederick J. 7, Lodge-pl. St. John's-wood.
 Shiells, Robert Thornton and Thomson (Architects), 65, George-street, Edinburgh. RSA, I
 Shore, Capt. the Hon. F. W. RA, Gibraltar. D, I
 Sidney, H. 28, Leicester-square. RA, I
 Sinclair, J. 3, Slater-street, Liverpool. RA, I
 Sinclair, Mrs. Sophia M. 16, Hart-street, Edinburgh. RSA, 2
 Simmons, St. Clair, Langley, Bucks. D, I
 Simonds, G. 152, Buckingham Palace-road. RA, 2, D, I
 Simpson, H. care of Messrs. Kennedy, 63, Huntley-street, Gower-street. RA, I
 Simpson, Robert, Tayport, N.B. RSA, I
 Simpson, W. G. 33, Bedford-gardens, Campden-hill. RA, 2
 Slader, Ernest, 9, Magdala-terrace, Dulwich. D, I
 Slocombe, C. P. 10, Rockall's-terrace, Cricklewood. RA, 3
 Slocombe, E. The Cottage, Eastbury-park, Watford. D, I
 Slocombe, F. 10, Rockall's-terrace, Cricklewood. RA, 3, RHA, 2, D, 3

Smail, Elizabeth M. H. 40, Coates-gardens, Edinburgh. RSA, 1
 Small, W. 294, Camden-road. RA, 1, IPWC, 2
 Smallfield, F. 52, Boundary-road. RA, 2, SPWC, 6
 Smart, J. RSA, 4, Picardy-place, Edinburgh. RA, 2, RSA, 6
 Smellie, Robert, 90, George-street, Edinburgh. RSA, 2
 Smieton, Mrs. J. P. Panmure-villa, Broughty Ferry, N.B. RSA, 1
 Smith, A. J. 79, St. Paul's-road, Camden-town. RA, 1
 Smith, C. 1, Loire-villas, Putney. RA, 1
 Smith, C. Wyndham-lodge, 14, Brixton-hill. SPWC, 12
 Smith, C. A. 3, Studio, Tudor-lodge, Albert-street. RA, 1, RHA, 2, D, 1
 Smith, G. Augusta-villa, Campden-hill, Kensington. RA, 1
 Smith, J. H. 79, Newman street, Oxford-street. RHA, 1
 Smith, J. W. 30, Abercorn-place, Hamilton-terrace, St. John's-wood. RA, 1
 Smith, L. (Mrs. Bentley), 9, Valletort-place, Stoke, Devonport. RA, 1, RSA, 1
 Smith, Miss Mary H. 27, Raeburn-place, Edinburgh. RSA, 2
 Smith, Mrs. Barbara, 12, Sandyford-street, Glasgow. RSA, 1
 Smith, Mrs. Stewart, 2, St. Peter's-place, Viewforth, Edinburgh. RSA, 1
 Smith, S. Catterson, AHRA, 42, Stephen's-green, Dublin. RHA, 3
 Smith, R. Chipchase, 15, Woodside-terrace, Gipsy-hill. D, 1
 Smith, T. R. 10, Lancaster-place, Somerset-house. RA, 1
 Smith, W. Harding, 13, Brixton-rise. D, 2
 Smythe, L. P. 36, Gloucester-crescent, Regent's-park. RA, 1
 Snape, N. Spring-garden-cottage, Forton, Gosport. RA, 1
 Söhns, Frederick, Hillmount-house, Juniper-green, Edinburgh. RSA, 3
 Somerset, R. G. 8, Vine-grove, Chapman-street, Hulme, Manchester. RA, 1
 Somerset, Frank, 81, Boulevard Mont Parnasse, Paris. RHA, 1
 Southern, J. M. 89, Victoria-street, Liverpool. RA, 2
 Sowerby, J. G. Ravenshill, Gateshead. RA, 1, D, 4
 Sparkes, Mrs. C. A. The Lawn, 39, South London-road. RA, 1, D, 2
 Spiers, B. W. 70, Hereford-road, Bayswater. D, 2
 Spiers, R. P. Carlton-chambers, 12, Regent-street. RA, 4, D, 4
 Spindler, Miss Jane Elizabeth, 17, London-street, Edinburgh. RSA, 1
 Spread, Miss A. Pembridge-crescent, Bayswater. RHA, 1
 Squire, Miss A. 28, Tavistock-road, Westbourne-park. RA, 3, D, 5
 Squire, Miss E. 28, Tavistock-road, Westbourne-park. RA, 1, D, 2
 Stacey, W. S. Christ Church, Hampstead. RA, 1
 Stacpoole, F. (Engraver), 6, Theresa-terrace, Hammersmith-road. RA, 1
 Stannus, A. C. 294, Regent-street. RHA, 1, D, 1
 Stanton, H. H. 4, Acton-terrace, Rockferry, Cheshire. RA, 2
 Stanton, Emily R. Upfield, Stroud, Gloucester. D, 1
 Stanton, Rose, Upfield, Stroud, Gloucester. D, 1
 Staples, R. P. 30A, Marlboro'-hill, St. John's-wood. RA, 2, RHA, 4
 Staples, Mrs. M. E. (née Edwards), 30, Trafalgar-square, Fulham-road. RA, 2, D, 1
 Stark, Arthur J. 42, Fitzroy-street, Fitzroy-square. RHA, 1
 Starr, Miss L. 14, Russell-square. RA, 1, RHA, 1
 Steell, Gourlay, RSA, Animal Painter to Her Majesty for Scotland, 4, Palmerston-place, Edinburgh. RSA, 4
 Steell, Sir John, RSA, Sculptor to the Queen for Scotland, Randolph-place. RSA, 3

Steell, David G. 4, Palmerston-place, Edinburgh. RSA, 4
Steeple, J. 18, Leighton-crescent, Tuffnel-park. RA, 1
Stephens, E. B. *A* (Sculptor), 110, Buckingham-Palace-road. RA, 4
Sterling, H. The Crag, Falmouth. D, 2
Stevens, Albert, 38, King-street, Covent Garden. RHA, 3
Stevens, Albert, 38, King-street, Covent-garden. RSA, 2
Stevenson, Bessie, 11, Mollens-terrace, Edinburgh. RSA, 1
Stevenson, D. W. *ARSA*, 2, Castle-terrace, Edinburgh. RSA, 5
Stevenson, J. J. The Red-house, Bayswater-hill. RA, 1
Stevenson, R. A. M. 49, Radnor-street, Chelsea. RA, 1, RSA, 2
Stevenson, Robert, 113, West Regent-street, Glasgow. RSA, 2
Stevenson, W. G. Albert Institute Studio, Shandwich-place, Edinburgh.
RSA, 6, D, 1
Stevenson, Walter, 48, Addison-road, Kensington. RA, 1
Stewart, Charles, The Avenue, Fulham-road. RSA, 2
Stewart, J. Malcolm, 143, West Regent-street, Glasgow. RSA, 3
Stewart, James Scott, 215, Sauchiehall-street, Glasgow. RSA, 2
Stock, F. R. Stanhope Studios, Delancy-street, RA, 2
Stock, H. J. 40, Osborne-terrace, Clapham-road. RA, 3
Stocks, A. 29, Hanley-road, Hornsey-rise. RA, 1, D, 1
Stocks, Katherine, 9, Richmond-villas, Seven Sisters'-road. D, 2
Stocks, L. *RA* (Engraver), 9, Richmond-villas, Seven Sisters'-road. RA, 1
Stocks, W. F. Upton-house, Well-walk, Hampstead. RA, 3, D, 5
Stoker, Miss M. 10, Harcourt-street, Dublin. RHA, 2
Stokes, A. 55A, Bedford-gardens, Campden-hill. RA, 1, RHA, 1, A, 1
Stone, M. *A*, 8, Melbury-road, Kensington-road, W. RA, 3
Stopford, Robert L. Patrick's-hill, Cork. RHA, 2
Storrar, David, Kirkaldy. RSA, 1
Storey, G. A. *A*, 19, St. John's-wood-road. RA, 4
Street, G. E. *RA*, 14, Cavendish-place, Cavendish-square. RA, 6
Strudwick, J. M. 14, Edith-villas, West Kensington
Strutt, A. W. 3, Bedford-place, Croydon. RA, 2
Stuart, Charles, The Avenue, Fulham-road. RHA, 3
Stuart, Wortley A. Red-house, Chelsea
Sturmer, Miss Frances von, 11, St. Alban's-road, Kensington. RHA, 1
Suggate, F. W. 13, Cambridge-road, North Kilburn. RA, 1
Sulman, J. 16, Furnival's-inn, Holborn. RA, 1
Summerbell, L. 140, Kensington-park-road, Notting-hill. RA, 1
Sunter, Miss Jessie C. 2, Radcliffe-terrace, Edinburgh. RSA, 1
Surtees, John, 5, Camden Studios, Camden-street. D, 2
Surtees, Mrs. 5, Camden Studios, Camden-street. D, 1
Sutherland, Alex. F. 26, Castle-street, Edinburgh. RSA, 2
Sutherland, Miss F. 8, Alexander-square, South Kensington. RA, 2, D, 1
Suthers, W. School of Art, South Kensington Museum. RA, 2, D, 1
Sutton, J. 93, George-street, Edinburgh. RA, 3
Swan, J. M. 5, Rue Bourdaloue, Paris. RA, 1, RSA, 2
Sykes, Miss M. 52, Delancy-street, Gloucester-gate. RA, 2
Symonds, W. R. 20, Fore-street, Ipswich. RA, 1
Symons, W. C. 1, Holly-place, Hampstead. RA, 2

T.

Tait, Miss Margaret, Sunnyside-cottage, Crieff. RSA, I
 Tasset, G. 112, New Bond-street. RHA, I
 Tayler, E. 37, Gloucester-place, Portman-square. RA, 7, D, I
 Tayler, Frederick, 38, Avenue-road, Regent's-park. SPWC, 3
 Tayler, Norman, The Studios, 23, Camden-road, Camden-town. SPWC, 3
 Taylor, A. T. Moorgate-chambers, 29, Finsbury-place. RA, I
 Taylor, A. 17, Fitzroy-street, Fitzroy-square. RA, I
 Taylor, E. R. 119, Hagley-road, Birmingham. RA, I
 Taylor, J. 5, Trafalgar Studios, King's-road. RA, I
 Taylor, James, F. 16, Picardy-place, Edinburgh. RSA, 4
 Taylor, John D. 65, West Regent-street, Glasgow. RSA, 2
 Taylor, M. P. 9, Viewforth-terrace, Edinburgh. RSA, I
 Tekusch, Miss M. 5, Southampton-street, Fitzroy-square. RA, I
 Temple, R. S. 7, North St. David's-street, Edinburgh. RA, I, RSA, 3
 Tennant, Dorothy, 9, Richmond-terrace, Whitehall. D, I
 Terrell, Mrs. G. F. (*née* Koberwein), 38, Auriol-road, West Kensington.
 RA, 3, RHA, 2
 Terry, Henry, 22, Elliott-road, Vassall-road, S.W. D, I
 Terry, Sarah, 6, Pembroke-villas, Richmond-green. RA, I
 Theed, W. 12A, Henrietta-street, Cavendish-square. RA, I
 Thomas, J. H. 5, Trafalgar Studios, King's-road. RA, 4
 Thomas, P. 38, Doughty-street. RA, I, D, I
 Thomas, R. K. 25, Cloudesley-square. RA, I
 Thompson, Mrs. C. 12, Inkerman-terrace, Kensington. RA, I
 Thomson, C. 14, York-place, Edinburgh. RSA, I
 Thomson, D. C. 34, Barony-street, Edinburgh. RSA, I
 Thomson, J. K. 287, Upper-street, Islington. RA, 2, D, I
 Thomson, L. Newstead, Forest-hill. RA, 6
 Thomson, Miss Annie B. 13, Leopold-place, Edinburgh. RSA, I
 Thorburn, R. A, Forest-field, Kelso. RA, 2
 Thornely, C. Hastings-house, The Park, Highgate. RA, I, D, 2
 Thornton, George B. Hatton-place, Edinburgh. RSA, 4
 Thorneycroft, H. Moreton-house, Melbury-road, Kensington. RA, 2, D, 3
 Thurnall, H. J. Royston, Cambridgeshire. RSA, I, RHA, I
 Tiddeman, Miss F. 18, Canterbury-road, Brixton. RA, I
 Tissot, J. 17, Grove-end-road, St. John's-wood
 Toft, Peter, 156, Cornwall-road, Notting-hill. D, 2
 Tomkins, C. A. 187, Cold Harbour-lane, Camberwell. RA, I
 Topham, F. W. W. Ifield, Prince Arthur-road, Hampstead. RA, 2, RHA, I
 Torelli, L. care of Signor V. de Tivoli, Oxford. RA, I
 Towers, J. 130, Bedford-road, Rockferry, near Liverpool. RA, I
 Townsend, Patty, Attleborough-hall, Nuneaton. D, 2
 Trevor, Edward, Conway, North Wales. RHA, I
 Trier, Mrs. A. Black Forest-villa, Champion-hill. RA, I
 Trood, C. W. 13, Trafalgar Studios, King's-road. RA, I
 Tuck, Lucy, J. Uppingham. D, I
 Tucker, Edward, Woodlands, Ambleside. RSA, 2
 Tucker, F. Ambleside, Westmoreland. D, I
 Tuckerman, S. S. care of Miss E. F. Lee, Kinfore, near Stourbridge. RA, I
 Tuke, H. S. 4, Charlotte-street, Bedford-square. RA, 2

Turner, C. V. 53, Rue Notre Dame des Champs, Paris. D, I
 Turner, Eliza, Fangley, Bucks. RSA, 2
 Turner, Thomas, The Castle, Belfast. RHA, I
 Turrell, A. E. 4, Helena-terrace, King's-road, Windsor. RA, I
 Turrell, C. J. Medina-lodge, Ravenscourt-square, Hammersmith. RA, I
 Twigg, J. 47, Mornington-road, Regent's-park. RA, I
 Tyler, W. 36, Sussex-place, Kensington. RA, I

V.

Vallance, David J. 18, Thistle-street, Edinburgh. RSA, I
 Vallance, W. F. *AKSA*, 1, Alva-street, Edinburgh. RSA, 8
 Van Biesbroeck, J. Wellfield-house, Forest-hill. RA, I
 Van den Broeck, Miss C. 112, New Bond-street. RHA, I
 Van der Kemp, S. M. 50, Rue St. Ferdinand Ternes, Paris. RA, I
 Van der Weyde, H. 182, Regent-street. RA, I
 Van Havermaet, P. 12, St. James's-place. RA, I
 Van Leempatten, E. 112, New Bond-street. RHA, I
 Varley, John, 6, William-street, Lowndes-square. D, I
 Verheart, P. 331, Strand. RA, I
 Verheyden, F. 284, King's-road, Chelsea. RA, I
 Vernon, A. L. 20, Belgrave-road, St. John's wood. RA, 2, RHA, I
 Vernon, W. RA, I
 Vinea, F. care of Mr. Tolfrey, 40A, Barclay-road, Fulham. RA, 3
 Vinoelst, C. 178, Buckingham-palace-road. RA, I
 Vinter, F. A. 29, Monmouth-road, Bayswater, W. RA, RHA, 2
 Vinter, Miss H. 29, Monmouth-road, Bayswater. RA, I, RHA, I
 Vivian, J. Gainsborough-house, Aldine-rd, Shepherd's-bush-green. RHA, 2
 Von Angeli, H. RA, I
 Von Glehn, O. 8, Trafalgar Studios, King's-road, Chelsea. RA, I
 Von Starkenburgh, J. N. T. Düsseldorf. RHA, 2
 Vorur, Mdlle. Elise, 16, Avenue Trudaine, Paris. RHA, 2

W.

Waddell, William, 137, Princes-street, Edinburgh. RSA, 4
 Wade, T. Hill-cottage, Windermere. RA, 2
 Wadham, Sarah, 30, Hungerford-road. RHA, 2
 Wageman, M. A. North-gate-house, Regent's-park. RA, I
 Waite, E. Blackheath. D, I
 Waite, J. C. 9, Camden Studios, Camden-street. RA, 2
 Waite, R. T. 8, The Mall, Park-road, Haverstock-hill. RA, I, SPWC, 7
 Walker, H. 12, South-parade, Leeds. RA, 2
 Walker, W. 32, Mansfield-road, Hampstead. RA, I
 Walker, J. H. 4, Penywern-road, South Kensington. RA, 4
 Walker, J. W. 14, York-road, Southport. RA, 2
 Walker, F. S. *RHA*, 6, Thurlow-terrace, Maitland-park. RA, 2, RHA, 2
 Walker, Miss M. 6, Thurlow-terrace, Maitland-park. RA, 2
 Walker, Mrs. P. 14, York-road, Birkdale, Southport. RA, I, D, I
 Walker, Elizabeth, 6, Thurlow-terrace, Maitland-park. D, I
 Walker, Hanson, 4, Penywern-road, Earl's-court. D, I
 Walker, W. Eyre, Westholme Cheshire, Over.

Walker, Miss Jeanette, 18, Maitland-street, Edinburgh. RSA, 1
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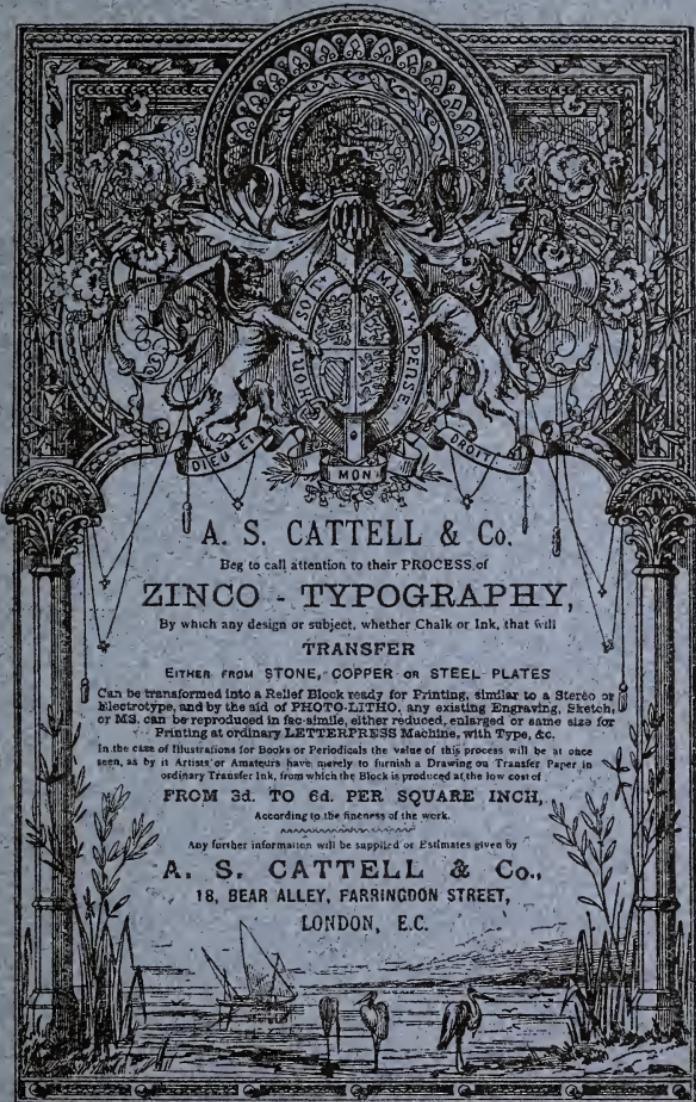
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